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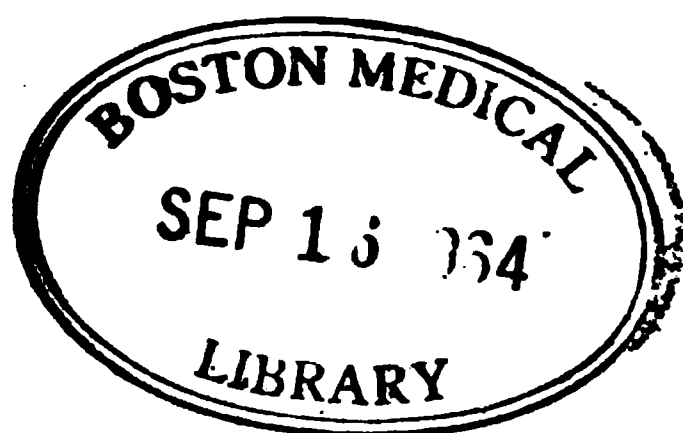


TABLE OF CONTENTS

PART I. BY JAMES HERVEY HYSLOP.

THE CHENOWETH-DREW AUTOMATIC SCRIPTS.

Introduction (By the Editor).....	Page 1
Summary of Evidence.....	Page 2
Observations	Page 35
Detailed Record	Page 44

Mrs. Drew sitter except on June 3rd, 4th and 16th, when Miss Drew was sitter. Dr. Hyslop in charge except June 9th, 10th, 11th, 12th, 16th, 17th, 18th and 19th, when stenographer was in charge.

SITTINGS AND ASCERTAINED COMMUNICATORS.

Relationships, "Mother," etc., are to Mrs. Drew.

MAY 12—Mother (p. 44); 13—Mother (p. 49), Daughter (p. 53); 14—Mother (p. 54), Daughter (p. 55); 15—Daughter (p. 56), Daughter intermediated (p. 60); 19—Father (p. 62); 20—Daughter (p. 64); 21—Daughter (p. 67), Daughter intermediated, probably by Uncle "Henry" (p. 69); 22—Mother (p. 72), Daughter (p. 73); 26—Daughter (p. 76); 27—Grandfather (p. 82), Daughter intermediated by Grandfather (p. 84); 28—Mother (p. 88); 29—Daughter (p. 92); JUNE 2—Father (p. 96); 3—Father (p. 100); 4—Imperator (p. 105), Richard Hodgson (p. 107); 5—Father (p. 108); 9—Father (p. 112), Richard Hodgson (p. 113), George Pelham (p. 113); 10—Father ? (p. 115); 11—Daughter (p. 117); 12—Daughter (p. 118); 16—Daughter (p. 120), Imperator (p. 122); 17—Daughter (p. 123), Jennie P. (p. 126); 18—Daughter (p. 127), Sunbeam (p. 129); 19—Daughter (p. 131), Daughter intermediated by George Pelham (p. 133); 23—Imperator (p. 134); 24—Heinrich Grueber (p. 136); 25—Heinrich Grueber (p. 138), Daughter (p. 140); 26—Heinrich Grueber (p. 142); 30—Grandmother (p. 144), Heinrich Grueber (p. 145); JULY 1— ? (p. 146), Heinrich Grueber ? (p. 149), Adelaide (p. 149); 2—Daughter (p. 150); 3— ? (p. 154); 7—Karl or Jacob Boehme (p. 157); 8—Jacob Boehme (p. 159), Jennie P. (p. 161); 9—Jacob Boehme (p. 163), ? (p. 164); 10— ? (p. 166); 14— ? (p. 167); 15— ? (p. 170); 16— ? (p. 174); 17— ? (p. 177); 22— ? (p. 179); 23— ? (p. 181); 24— ? (p. 184), Imperator (p. 187).

PART II. BY WALTER FRANKLIN PRINCE.

PSYCHOMETRICAL EXPERIMENTS WITH SENORA MARIA REYES DE Z.

Introduction	Page 189
A Special Series of Eight Sittings.....	Page 203

March 29th (p. 203); March 30th (p. 216); April 1st (p. 240); April 4th (p. 254); April 6th (p. 265); April 11th (p. 280); April 14th (p. 293); April 16th (p. 300).

A SURVEY OF AMERICAN SLATE-WRITING MEDIUMSHIP.

	Page
Introduction	315
Correspondence with Mr. Burr.....	318
Detailed Comparison of Scripts.....	339
Common Characteristics in the Spirit Scripts.....	354
Errors in Signatures	369
Community of Locutions and Emotions.....	372

The Common Characteristics of the Spirit Scripts Shared by Keeler's Acknowledged Handwriting	381
Testimony of a Noted Handwriting Expert.....	385
Further Peculiarities of the Keeler Spirit Scripts.....	387
Keeler Spirit Writings Later Examined.....	395
Mr. Burr as a Critic and as Observer at Slate-Writing Séances.....	403
Where to Go for Explanations of Slate-Writing Tricks.....	420
The Difficulty of Correct Observation in a Slate-Writing Séance....	426
Hyslop and Hodgson on the Possibilities of Malobservation.....	428
Witnesses for and Against Mr. Keeler.....	449
Other Slate-Writing Mediums.....	494

- | | |
|-------------------------------------|-----------------------------------|
| 1. C. E. Watkins, p. 494. | 10. Mrs. Francis, p. 573. |
| 2. William A. Mansfield, p. 502. | 11. Mrs. S. E. Patterson, p. 576. |
| 3. Fred Evans, p. 515. | 12. Willard Lathrop, p. 576. |
| 4. Mrs. Maud Jones Gillett, p. 533. | 13. Mrs. Kate Blade, p. 577. |
| 5. Bangs Sisters, p. 545. | 14. Fred Briggs, p. 578. |
| 6. Henry Slade, p. 552. | 15. Mr. Martin, p. 578. |
| 7. D. J. Stansbury, p. 559. | 16. Mrs. M. B. Thayer, p. 578. |
| 8. Mrs. Charlotte Herbine, p. 561. | 17. A. Norman, p. 578. |
| 9. Mrs. Mott-Knight, p. 568. | 18. Mrs. Laura Carter, p. 579. |
| 19. Mrs. Laura Pruden, p. 589. | |

Concluding Remarks	Page 579
Addenda	Page 589

ILLUSTRATIONS.

Psychometrical Experiments with Senora Maria Reyes de Z.

- Figure 1. The Paper Found in the Bottle (See p. 226)
Opposite Page 226
- Figure 2. Letter Written by the Spaniard (See p. 239)
Opposite Page 240

A Survey of American Slate-Writing Mediumship.

- Figure 3. Letter by P. L. O. A. Keeler, with portrait of himself
and his "control," George Christy.....Page 316

The rest of the Figures follow p. 381.

- Figure 4. Words from Keeler Letters Alphabetically Arranged.
(Compare with Figures 5-14, 21.)
- Figure 5. Keeler Spirit Writing. (See p. 381 ff.)
- Figure 6. Keeler Spirit Writing. (See p. 381 ff.)
- Figure 7. Keeler Spirit Writing. (See p. 381 ff.)
- Figure 8. Keeler Spirit Writing. (See p. 381 ff.)
- Figure 9. Keeler Spirit Writing—Frances E. Willard, etc. (See p. 381 ff.)
- Figure 10. Keeler Spirit Writing—"The Control." (See p. 381 ff.)
- Figure 11. Keeler Spirit Writing—A Portrait. (See p. 381 ff.)
- Figure 12. Keeler Spirit Writing—A Forget-me-not. (See p. 381 ff.)
- Figure 13. Keeler Spirit Writing. (See p. 381 ff.)
- Figure 14. Keeler Spirit Writing, with Portrait and Forget-me-not.
(See p 381 ff, 387-8.)
- Figure 15. Keeler Spirit Writing Compared with Keeler's Acknowledged Writing.
- Figure 16. Keeler Spirit Writing Compared with Keeler's Acknowledged Writing.
- Figure 17. Keeler Spirit Writing Compared with Keeler's Acknowledged Writing.
- Figure 18. Keeler Spirit Writing Compared with Keeler's Acknowledged Writing.
- Figure 19. Writing of Keeler Spirits Compared. (See p. 354 ff.)
- Figure 20. The Unequal Combat—A Popular Artistic Theme. (See pp. 391, 488.)
- Figure 21. The Unequal Combat—Two More Examples. (See pp. 391, 488.)

PROCEEDINGS
OF THE
AMERICAN SOCIETY
FOR
PSYCHICAL RESEARCH

THE CHENOWETH-DREW AUTOMATIC SCRIPTS.

By JAMES H. HYSLOP.

INTRODUCTION.

By THE EDITOR.

Notes on the record of the Drew sittings were prepared by Dr. Hyslop, and are presented as he wrote them, but his death intervened before the writing of the customary introduction. In undertaking this task I have made an independent and laborious study of every line of the record, and instituted additional inquiries covering more than a hundred points, all directed to the estimation of evidential value. The result has probably been to heighten this in many instances and to decrease it in a few. I have ventured at times to express opinions, with reasons for the same, at variance with those of the great investigator who superintended the sittings. This is the only course which he would have respected, for, of all men, the reception of blind and slavish hero-worship, contemporaneous or posthumous, would have been to him uncongenial.

Besides what Dr. Hyslop says in Note 1 of the Detailed Record as to the anonymity of Mrs. and Miss Drew relative to the medium, it should be remarked that he took extraordinary precautions in getting his sitters to the house and in having the psychic entranced before they were ushered into the room. As he maintained the imperturbability of a sphynx while the writing was going on, reading in a monotone and manifesting no emotion, the reader may be sure that the record contains every detail having any significance in the progress of the sittings.

The following abstract covers only statements of facts which

can be tested, and ignores all other content, ethical or sentimental, and alleged facts relating to obsession which it is not possible at the present time to verify.

The factual statements susceptible of being tested will obviously be of four classes. (1) Those found true and evidential, (2) Those found true but unevidential, (3) Those not ascertained to be true but which may be true (*a.*, likely; *b.*, unlikely), (4) Those found untrue and therefore, *prima facie*, damaging to evidence for the supernormal (ranging from such as may be considered when analyzed as actually evidential to such as are destructive unless accounted for by theoretical corollaries).

If any statements of the first, third and fourth class are unnoticed in the abstract, it will be because of unintentional oversight, and it is hoped that such instances, if they occur, will be few and of negligible importance. Statements *pro et contra* will be weighed in as even a balance as is humanly possible.

Major statements of the second class will be noted, but since none of the content of this class affects the balance, many of a minor degree, especially true details which are simply repetitions, will be passed over.

In previous reports, summaries have frequently been arranged in order of the several purported communicators, but in this the strict chronological order will be followed. Throughout the term "communicator" will be employed, leaving the word "purported" to be understood, as constant repetition of it would be monotonous.

SUMMARY OF EVIDENCE.

May 12. The first communicator promptly announced herself to be the "Mother" of the sitter, Mrs. Drew. The mother was indeed dead, which was a likely fact, though, since the sitter was not far from fifty years old, it was not unlikely that her mother was living. When I was of that age my own mother was living. And as Mrs. Chenoweth did not see the sitter, really there could be no likelihood based upon her age.

"I am here to help both children" is incorrect if interpreted to designate the number of living own children, but as a mother might refer to her daughter and son-in-law as her children, the remark does not count on either side.

"He is with me . . . Father," is correct, and the remarks made in reference to the mother apply.

"and J Je Je Jes" implies a person dead and is not recognized. It is possibly an attempt to write James, the name of a brother of the father just mentioned. This possibility has little evidential value, of course.

Communicator asserts that she has endeavored to produce sounds in the home, but as she adds that these may not have been heard we cannot say that the assertion is untrue. Information from the sitter that she has not heard the sounds causes no hedging, but reiteration that attempts were made.

"Henry" is said to be "with me," and in fact her brother "Henry" was dead.

"E" . . . Emma" is also said to be "with me," and her sister Emma was really dead.

"and I would refer to several matters which are still in my memory." It would be in accordance with the law of association if she should now be reminded of another sister. The next thing mentioned is exactly applicable to one. "A last wish of mine which was not gratified . . . to see some one before I left but could not because of distance . . . one of the family." The dying mother was anxious to see her sister Ellen who, going an eight-hours journey for the purpose, arrived too late.

"I did not know that the after life would be like this" is a remark that, to whatever degree it would have been unsuited had Ellen said it, is suitable to the communicator. It has a slight evidential weight.

"I . . . want to write now the name of Richard. You know Richard." There is here no intimation that the person is dead, as there had been previously. This, together with the expression "You know Richard" would tend to imply that a living person is meant. In all but one of the cases,—seven in number—where the expression "you know," "she knows" is employed without a more specific addition, I find that the identification in the notes refers to a person living. The sitter's husband, also her son, is named "Richard."

A reference to "Aunt Ruth," instantly said not to be correct but a Bible name intended, "called by nickname Aunt Rebecca" and even this said to be "not yet" right. As both names are repudiated in the message itself, one cannot know what was really meant. But

as no one has been discovered called Aunt, whose name and nickname resemble those given and who had a Bible name, the weight of this is adverse.

"A baby I find" is rather indefinite but the expression would naturally imply a baby in the family found by the communicator since her death. There is such a baby, and it is relevant to the "Richard" named 15 lines back, being the son of one of them, the grandson of the other, and being named Richard himself.

Reference to "contacts with us" already established, apparently through a "medium" whose powers, consisting in part of "seeming hallucinations," are of "unsatisfactory" character, susceptible of development "into literal powers for good to those in need," though "fear is not the best equipment to begin any work with." All this fits a private psychic who had tried for messages in Mrs. Drew's house several times with unsatisfactory results—a woman who had veridical hallucinations, who, it will be seen farther on (p. 49) was very much afraid that her messages were from the subconscious.

May 13. (Mrs. Drew, sitter.) The Mother still communicating.

Says it is not because she "was a believer in these things" that she can come. Her daughter never heard her mention such subjects, which probably she would have done had she been a believer.

"The gift is yours and you may come to a larger understanding of it if you will accept directions," etc. Mrs. Drew has no known psychic powers, yet it cannot be declared that she has no "gift," as sometimes, though rarely, its manifestation begins at a greater age. One automatic writer of noteworthy material did not begin until she was seventy. But if "larger" implies that the sitter had any knowledge of such a gift, it is not correct.

"One girl of the family who would come with such a sure expression of love." Here is one fact and perhaps two implied, that a girl of the sitter's family was dead, and that just one girl was dead. Both implications are correct.

"Brother to her alive." As the girl had been mentioned immediately before, it would appear that the brother referred to should be hers. And there is a living brother, in fact two. The other appears to be unmentioned throughout.

"and sister here." This is correct, one only.

"Sister gone long, long time . . . a tiny babe gone long ago and all but forgotten." This came after Dr. Hyslop said "No" to "sister here." Was this an attempt of the subconscious to find a way out of a difficulty? At any rate there appears to have been no such sister.

"I wish to ask her if she knows 'Hester' who is alive . . . who is a friend alive and who has some qualities somewhat like her . . . this present one . . . one present." The evidential value of "a friend" is nearly destroyed because the sitter had earlier said "Not in the family." But the deceased daughter whose brother and sister had just been mentioned had a friend still living by this name, which, being a little more common than the substituted "Hester" is not very evidential. But I, for example, not only have no friend, but also no known acquaintance, by that name. It is true that "Hester" P. and the sitter have some resembling qualities, though there is no general resemblance. That is to say, this statement in the message, being a very moderate one, is correct, but necessarily is not impressive.

Again come references to the psychical "powers" alleged to reside in the sitter, and the statement that Dr. Hyslop is "somewhat puzzled" by it. If this means that he was puzzled by a recognized power, it is untrue. But it perhaps might mean puzzled by the reference to alleged power, which would be true. This interpretation is, however, a very doubtful one, especially in view of the question which follows, "You do not know that she is psychic?" There are attempts to explain what the latent power consists in, which are neither verifiable nor susceptible of contradiction.

"Sarah over on this side . . . a name of one beloved and near to her." There are two dead Sarahs pertinent to the sitter, one a friend and one a distant relative. The name is or was too common for the reference to be evidential to more than a minor degree.

"a picture which is not very large but is in a frame and which is of one gone more recently . . . which brings tears to eyes . . . is frequently looked at and talked to but not always aloud but as if saying 'O my darling, my darling, why did you go . . . when I need you so much.'" There was such a picture and that it was frequently looked at, all of which would be likely. But the rest of the statement is not literally correct, though it probably represents a mental attitude.

“there would have been something besides sorrow over her death for there had been so much accomplished before her passing. . . . Very active.” This is too indefinite, but it appears to be true that the daughter was a very active young woman, as exemplified by her Red Cross work, etc.

“fearless as a sea gull.” The mother thinks the fearlessness overstressed, tho she says her daughter was very free from timidity. But perhaps the reference is more particularly to the way she faced death, as the context might indicate, “So was she in death.”

Now presumably the daughter begins to communicate. There comes the word “Mama,” which for the first time exactly defines the relationship of the girl already spoken of in two passages to the sitter. (The use of the word “Mama,” the same as that employed at the next sitting when the daughter was certainly the communicator, as distinguished from “Mother” the word by which the sitter’s parent designated herself, and the broken faltering style which frequently indicates a new writer, convince me that the daughter is to be supposed speaking at the end of the second sitting.

The oral “Knit, knit, knit,” connecting with the reference to activities before passing, which partly consisted of knitting for the Red Cross, is the first appearance of a piece of evidence distinctly stated on May 29th.

May 14. (Mrs. Drew, sitter.) After remarks by the Mother which do not affect the evidence on either side, the Daughter addresses the sitter as before, “Mama,” and appears to have the difficulties commonly shown by new purported communicators.

“I did not think I would die and did not want to go so soon.” The latter part of this statement was true, though but slightly evidential. It is evidential to a degree, since some young persons commit suicide, and some who do not are tired of life, whether because of misfortune or painful illness. But the first part is evidential to a higher degree, since so many know days or weeks in advance that they are to die. The daughter did not know that her condition was dangerous.

“I keep violets for you dear.” This is an evidential statement as the violet is the favorite flower of Mrs. Drew, the person addressed.

In the medium’s transitional period from trance to normal consciousness she uttered the name Margaret. The name is too com-

mon to be capable of being evidential to more than a slight degree, but through the private psychic who had made several deliverances in the sitter's home a Margaret, the mother of a friend of the sitter's, had purported to communicate.

May 15. (Mrs. Drew, sitter.)

The Daughter states that she comes to her mother, and—now to quote—"try to have her see me and sometimes she thinks I am there and sometimes she thinks it is her imagination." These statements about the thoughts of the mother are true. Probably many could say the same, but the mother does not appear to be of the highly imaginative type.

Then follow statements that the mother is very truthful and does not wish to be deceived or to deceive herself. All this is undoubtedly correct, and in many cases would not be correct.

"a little child" is pertinent to the baby of her brother in which she was of course much interested, and since "Horace" comes in the same phrase it will well refer to a man of that name who was a friend of the children, had recently died, and from whom the father of the "little child" desired to hear.

"a piece of music . . . which I like so much . . . I Hear You Calling Me." It is not known whether the daughter liked this song or not. It may have been so, even if it was not heard in her own home. The reference, therefore, does not count either way.

"blue color robe. I liked blue robe dress . . . dark blue dress . . . one liked so much for so many things." She had a blue kimono and also a blue dress and her mother thinks she liked these best.

"but it is not the one I had on when put away. Lighter one then she knows." Indeed the mother knew that it was a lighter dress that she was buried in. But the statement is evidential only to a very slight degree since this was in accordance with prevailing custom.

"I want to say something about my head and hair and books." She had much headache in her last illness. Mrs. Drew cut a lock of the daughter's hair after her death to give to her husband. As communicators appear to be impressed by what occurred at, just before and just after death, these suggestions as to the significance of "head" and "hair" are not so fantastic as they may at first appear. But neither reference, by itself, is strongly evidential. It simply is

not known whether there was any special reason to refer to "books" or not.

Here the medium uttered part of one name "Ev" and the whole of another, "Genevieve," with an initial P following the latter. As the daughter had a friend, "Genevieve," sister of a still more intimate friend whose name came later, and whose surname began with P, this is a decided hit. And as another sister, also a friend of the communicator, was named "Eva," and the name in full came later, it looks plausible that "Ev," occurring in such close conjunction with "Genevieve," refers to her. Note that no claim is made that "Genevieve" is dead or "Ev" is dead, or that either of them are relatives of the sitter. And in the writing following "Was there any one called 'Genevieve' who was closely associated with her in life?" we should rather infer that she was a friend living at least when the daughter died. "Genevieve" and "Eva" were sisters of "Hester," mentioned earlier and later as a friend.

"was there a small watch which she specially liked . . . a very tiny one used for some special thing and she holds it in her hand as if she cared much for it." She had a small watch which she used a great deal and wore much in her last illness.

"there is with her on this side a cat . . . it seems as if it were a pet of another period of her life. It is gray . . . a sort of gray tortoise color and is very bushy and not very large but thick hair." If the sitter remembers all the family cats which her daughter ever knew, none of them fits the description.

"and there is a collection of pictures seems to be a lot of unmounted snapshots as if they were in a box." Though but slightly significant from their commonness, the facts stated are true.

"I see her loving an outdoor life but . . . did not neglect her school work for the outdoor life." Both statements are correct.

"the conscientious spirit of the girl was always manifest." This is markedly true.

"She did not expect to die and neither did those about her expect it." The first part of this statement was made before and is true. It is also true that others did not expect the death, as it came after the disease was supposed to have taken a favorable turn.

After a negative answer to the query, "Did she love the sea, the ocean," there is what at first looks like hedging. But the investigator must not jump to conclusions, whether or not these favor his

predilections. If the medium's impressions come partly in the form of pictures, as indicated by "I get a picture of the ocean", it would be natural to infer that it meant a love of the ocean. But what follows: "maybe she was interested in some one or something across or on the sea. It is as if she stood looking out across the sea with such longing and disappointment over her death at just the time it came . . . but she has found a way to reach her loved one," is pointed and precise enough to redeem the appearance. To meet the terms employed one would say that there should have been some one across the ocean, some one of special significance to her, at the time of her last illness. And actually her husband, at that very time, was across the ocean, in the British navy. She did long for him at that time. All this seems strongly evidential.

Is there one called "Ethel?" The form of the query suggests a living person. And there was a living friend of hers by that name, as well as a cousin. This is not strongly evidential, but at least the communicator's thoughts might naturally have lingered a moment on one of these.

May 19. (Mrs. Drew, sitter.) The Father of Mrs. Drew is now the communicator.

"I heard your prayer for guidance and help." Mrs. Drew was struck by the use of her own characteristic expression in prayer, "for help and guidance."

"I want to write about Sylv . . . Sylv . . . Sylvester . . . Sylv . . . not quite right yet . . . Sylvester . . . One who is here in the spirit . . . but I have not given all I want about the name (Is he a relative?) Yes, but not of the last generation." After getting "Sylvester," the communicator went back to "Sylv," and after getting the full name again, again seemed to repudiate it, saying, "I have not given all I want about the name." As three stoppages occurred after the *V* it might be inferred that "Sylv" was satisfactory. In fact there was a "Sylv" whose name was not Sylvester, belonging to an earlier generation of the family, Sylvanus. It is an uncommon name, and as he was a relative of the father and nearer his time, the reference, if rightly identified, is congruous.

"with him is one whom I call my father." True but unevidential, as he would almost certainly be dead.

"and one who is Edward." This is the name of several deceased relatives, but slightly evidential, the name is so common.

"Who is the lady who asks so many questions about the reasons of this and that? . . . A lady living who asks many questions of this one here and seeks to get answers that will set her mind at rest of the young one here . . . and the young one . . . makes constant effort to connect with her mother." In spite of the oddity of expression the sitter and her deceased daughter are evidently referred to. The meaning cannot be that the sitter asked questions orally at the sittings, for she had not. But she was a great questioner of Dr. Hyslop and undoubtedly this expressed her mental attitude toward her daughter.

May 20. (Mrs. Drew, sitter.)

The Daughter now writes in a strain which reminds the sitter of her characteristic personality.

"what a good Mamma you are to pray for me to be happy. You know that prayer is always on your heart when you go to sleep." This statement is exactly a correct one.

"You know how I always wanted you to write or telephone just how you felt every day whenever I was away and I never wanted to go so far that I would not be in touch with you." This statement, as it stands, does not seem to be more true than would be for most people in affectionate relations.

"Perhaps some of the other girls would be troubled with regrets because they had not cared more when they were alive but we have no such regrets as that it was one long day of love." This appears to be true, and there are certainly girls of whom it would not be, so that the characterization has evidential value.

"a little ring I had a long time ago with a stone in it blue little blue ring remember it? I often think how happy I was with it and then later I had another . . . turquoise ring, my birthday present." If two unintelligible words, resembling "was he," (perhaps an uncompleted "was happy," in response to difficulty in reading the foregoing lines, and uncompleted because Dr. Hyslop succeeded in reading correctly. It is likely that many of the unintelligibilities and "confusions" noted from time to time come about in this way), after the words "had another" are disregarded it would appear as though the claim were that the second ring was another turquoise

one. In fact, she was given a turquoise ring when a little girl, answering to "little blue ring" "a long time ago," and another turquoise ring later on her birthday, exactly answering to the other claim.

"and the chain I loved so much gold small. I try to recall some of the things put away . . . you remember my little box of things put away by myself," etc. She did have a small gold chain and it would naturally remind her of the "things put away" for it was one of them. Mrs. Drew found a box of small articles such as jewelry, which had been put away.

"a white chiffon . . . white dress . . . last dress on body . . . white one I liked . . . one that I had for another occasion more happy than the casket . . . you know dearest how pretty it was and how I loved it but I am glad that you put it on me at the end for I felt as if I were going to be M Mar . . ."

One would need to be dull not to understand that "one I had for another occasion more happy than the casket" and I "felt as if I were going to be Mar—" refer to the wedding dress. This was of white chiffon and satin and she was naturally fond of it. She was indeed buried in it. But there is another matter related to the passage. Exactly where the description of the marriage dress begins, at the word "chiffon" there is difficulty in writing, expressly stated and visibly appearing in the script. Directly after the reference to "occasion more happy than the casket" there appears in the script evidence of recovery of composure, but in the attempt to write the word "married" agitation ensues again, the pencil falls, and the sitting ends. There is nothing more calculated to rouse the emotions of a woman parted from a loved husband than allusion to her marriage, so that there is psychological correctness in the factor noted, if the communication is regarded as a genuine one. Perhaps the medium's sub-conscious could work up such a display, but consciously one woman is not likely to get very excited over the marriage of another woman who is a stranger.

May 21. (Mrs. Drew, sitter.) The Daughter continues:

"I want to say how much I dislike mourning black." The mother does not remember hearing her express herself on the subject, but thinks it very probable that she shared her father's and sister's aversion.

"I want to know if you recall something about some white shoes white slippers which were put away afterwards after the death? There was some idea about using them . . . for the burial but it was given up. I am not sure that this is quite clear for it was when I first began to take interest in what was going on and I saw them with several other things which had been brought out for use and they were put away at the same time." The mother started to put on white slippers for burial and then laid them aside—gave it up. Later the nurse did put them on. The error does not look quite so congruous with telepathy as with communication, for the mother knew that the slippers were finally put on while if the daughter's spirit were beginning to take notice, it might be expected to follow the mother's movements rather than those of the nurse. The statement that they were taken out and then put away is wrong. But in fairness we must observe that it is said in the beginning of the same sentence, "I am not sure that this is quite clear" and as the language is perfectly clear, the allusion must be to the facts, as is implied in the following clause. Furthermore, while the error must be counted as an error, yet it is not one difficult to account for. There is too much disposition to think that if a spirit is communicating it should be exempt from the errors of observation and inference that living persons are liable to. Suppose a living person at a distance, in shadow, in a dreamy state of consciousness (the evidence is that if the dead do get knowledge of what takes place about their friends on earth it is as by glimpses, interruptedly and under difficulties) sees slippers taken from a closet, it might well be that one pair would be taken for another. The error cannot quite annul the force of the facts stated that there was an idea of putting white slippers on the feet which was given up, though it can lessen it in a tabular estimate.

"M . . . Marie . . . Marion. Yes Marion." This was the name of a living cousin of the sitter not well known to the communicator, also of the sitter's secretary, never so addressed by the communicator. The allusion has little if any evidential value.

"I want to write about him. You know to whom I would refer, one I love and did not want to leave." It is most reasonable to infer that the "him" was the him nearest any loving wife's heart, her husband, already indirectly referred to in the unfinished word "Married."

"there were several reasons why it was so hard to go just when

I did. Always hard but harder just then." It will occur to the reader that this is peculiarly true even if he does not know all the reasons. So lately married, so soon parted, her husband absent across the water so that she could not have a few last days with him nor say a parting word!

"I want to refer to a book of prayers which was used before the funeral, very simple with prayers familiar to all of us." This appears to be a reference to the use of a prayer book, which is correct as it was an Episcopalian service, and the service was a very simple one.

"Still with Thee" does not appear to be a correct reference to any hymn sung at the funeral. But there is no statement that it was such a hymn. The natural inference that it should be such a reference may be fallacious. The hymn she loved might have reminded her of another which would have more appropriately expressed her own feelings toward her mother, and which she starts to mention by title "Ne," but remembering that it is not simply "Nearer to Thee," but "Nearer *My God* to Thee," she pauses, and substitutes a line "Still with thee." I am not urging this as a fact, but only showing, in pursuit of the policy of fairness to any hypothesis which we are considering that if communication *was* going on, all this would be a natural psychological process.

Here the communicator changes to "Henry," probably the sitter's uncle, but apparently, judging from the words, "I want to help her", only as an intermediary for the daughter. The daughter knew him when she was a little girl, and he died perhaps ten years before the sitting.

"Do you know Gertrude—who was a friend or relative of hers?" The family has a not intimate friend of that name, but the name is a common one.

"She also spoke the name of Evie or Eva or some such name as that. Do you know Eva?" "Eva" was the name of a sister of the friend supposed to be meant by "Hester" earlier referred to.

"And is there one whose name is Herbert?" Here is a very common name, but it is a fact that there was a friend of that name, living as the question implies.

"Is there an Uncle over here who is John? . . . Very kind and good." John was the name of a great uncle of the daughter. It is not known whether he is dead or living or whether the description

applies. The sitter had a great uncle John, dead, and also kind and good. Of course John is a very common name.

"Who is Hester? . . . I think it is a family connection for it seems like one the girl knew rather well."

The reason given would not necessarily make the one referred to a family connection. And if this is the same "Hester" she was earlier said to be a friend. The real name is rather more common than "Hester."

The reference to a broken ring is only a reiteration of the former references to her husband and to her own death. Of course there would have been a wedding ring.

"The other is a ring with a large or rather large stone in it . . . apparently of some value as well as of sentimental import . . . a stone of good size and I think a diamond . . . not very heavily set in gold but quite plain." The engagement ring had a diamond but it was set in platinum.

"I see her hold it up as if to read an inscription and there is what looks like an 8 . . . other things also . . . 8 . . . I am not sure whether that is 8 or E." This naturally implies an inscription in the ring, but the following questions "does Dec. mean anything to her? . . . does Dec. 18 mean anything" raise doubts as to whether this is a necessary implication.

The following impression that "Dec. 1918 . . . last Dec." is meant accords with the fact that the daughter's husband's return to America was in December, 1918, and this would have meant much to her. This being the final impression, it should probably be the touchstone but it is certain that the same gentleman was expected to land on December 18 of 1917 for his wedding.

May 22. (Mrs. Drew, sitter.) The Mother of the sitter now asks:

"Do you know one called Enoch?" The only Enoch recalled was known to the sitter when she was a child. Whether living or dead is not known though the sitter has an impression that she heard of his death. But the force of "over with us," if it has any, is weakened by the sitter's reply, "Long time ago." It is a very uncommon name. I, for example, do not remember ever knowing an Enoch in my life.

"and with him is S . . . Susie . . . an old lady Susan, Aunt

Susie, often called that by us." Somewhat later than the time she knew Enoch, the sitter knew an old lady Susan S., who must be dead, but knows nothing about the "Aunt" prefix. But there used to be so many Susans that without other particulars the name cannot be evidential.

Then came a reference to the sitter's husband and the statement that time would "do much for him." This might refer to his grief, in which case it would be a commonplace. The term "papa" occurring in the script was employed by the deceased daughter, but "daddy" more frequently.

Now the daughter came and alluded to the "cutting down of so much promised joy," which was at least very appropriate in application to her death so soon after her married life began.

Asked whom she left behind she continued, "You mean whom did I leave that I loved so much. . . . You refer to him who loved me?" and then pointedly says "who had so little of the life which we hoped to have together," which expresses the truth and adds something to what had already been said about the marriage.

"He . . . is afraid I took some chances and was too tired and had no strength to recover." This is correct and evidential.

"It was all so sudden." This is correct and evidential. She did not die of any decline or lingering disease, but was suddenly stricken with influenza and died in six days.

"in his despair he has wondered if I had been overtired in some ways but it was not that." This is correct as to his grief and also probably as to the statement about her work (for the Red Cross, etc.) not having been related to the demise.

Now a question was asked by Dr. Hyslop, "What was he doing?" The answer came, "You mean his work? Sol Sol serving service." This is evidential in a high degree, for her husband was a soldier in the sense that he was a marine, and so was in the service.

Dr. Hyslop asked "In what service?" This might imply the branch of service or the country service. The answer was "for U" but there came a stoppage. To those who know the characteristics of Mrs. Chenoweth's work this check was nearly as distinct a disavowal that what was begun and not completed was not correct as though this had been stated in so many words. Later the truth will be at least hinted.

"I feel again the separation." This is peculiarly appropriate

as the separation came so soon after marriage, but the language would fit most cases, so the correspondence must not be emphasized. But the word "marry," twice repeated, and said to be an allusion to "the past with him," supports the conjecture that the communicator had in mind the recency of the marriage as a reason for the peculiar poignancy of the separation. The evidence of emotion is seen in the writing and in the early loss of control.

In the transitional subliminal stage the medium said "Mildred." This is the name of a living sister of the sitter.

May 26. (Mrs. Drew, sitter.)

The Daughter remarks "I am a fairly good sport and would not make myself unhappy," etc. The mother considers this a true statement and characteristic of her.

Then came references to a Mary and a Macdonald, which are not recognized but may have meant something, for all that.

An allusion to the wonderful bond between the communicator and her mother is fairly justified by the strong affection that had existed between the two though perhaps a little overstressed. Of course a mother and daughter are generally fond of each other, but there are exceptions.

"My going so far away from you . . . it was afterward that the trouble came . . . death followed later, not in the place I was." She made a visit to New Hampshire and after her return was stricken and died in her father's home.

After repeated efforts, the name "Gregory" was written in full. This is the name of her husband's brother whom she knew. As the name of her own brother follows, it looks as though the thought that "Gregory" was her own husband's brother led to the thought of her own. It is likely that "I want to write about a brother" refers to her own brother as in the subliminal stage soon after the medium uttered the first syllable of his name "Rich."

"a small jewel which I sometimes wore, not a watch but a smaller locket." She did sometimes wear a locket, but it was not further identified.

May 27. (Mrs. Drew, sitter.)

A Grandfather of the sitter now comes forward and talks for some time sensibly enough but without attempting to give evidence.

When he gets down to the task he says he is "commissioned" (apparently in behalf of the daughter) "to say something about a lace gown . . . very light and filmy and white . . . and was used for a special occasion and it seems as if it were a party or festal occasion and it has connection with an earlier event." The girl had a lace gown which was a filmy white one. And it was worn on a very special occasion, that of her social début.

"There seems to have been a . . . sort of church ceremony when she was a young miss. . . . It is possible that it is the wedding of a friend in which she took a part. . . . It is a kind of golden color but apparently has some pink arranged with it." This describes the dress worn a year later than the début, at her brother's wedding, where she was a bridesmaid. So far, in spite of some obscurity of statement, the points made seem good.

"in that connection she referred to some one whose name was Phil . . . either Philip or Phyllis. It has the sound of Philip to it and I think it is a young man who had part in the festivities." The young man is not recalled, but it is not indicated as certain that he had a part in this affair. What weight this mention has must be reckoned as adverse, but, having often observed that one living person talking with another often has difficulty in making the other remember a certain specified particular, I am not inclined to give the failure to recognize the name much weight. Philip, or whoever is meant, may have been present but not taking any formal part. There was a Philip who was fond of the daughter and the other children, but he was not at the wedding.

"there was another article of dress . . . of fur . . . apparently something she wanted for some little time but you did not think she was quite old enough for it and at last she had it and it was a great joy . . . some travel in connection with it. Did she go to the North? Perhaps Canada or North at one time? And was there not a special garment brought from there or in some way connected with that journey?" There was a dress *trimmed* with fur taken on that journey and brought back.

"a bracelet which seemed to have a significance and meaning for it had a watch." This language suits a wrist watch, such as the daughter wore much of the time, before and during her last illness.

"and I saw the hands pointing to a special hour . . . slightly after half-past eight . . . and it had some particular meaning for -

her and I think it was about a train . . . another journey by train and as if from New York." No relevance in the hour mentioned is remembered.

"You may recall R . . . a gentleman. Name Ralph." No particular Ralph was recalled. Of course this does not prove that the intermediated communicator might not have had reason for mentioning one which reason was left unintelligible.

Here the sitter asked, "Will she send a message to 'Donald?'" which nullifies the force of any subsequent mention of that name, and nearly nullifies its identification with that of her husband, as the sitter would have been mostly likely to ask for a message to him.

But it does not nullify "Is that not England?" which is strikingly pertinent as the husband was from England.

"I knew her interest in England . . . and does she [the sitter] know why she is so interested in New York?" From the close connection between "interest in England" (which comes in response to Dr. Hyslop's question "Who is the person she wants to reach?") and the mention of New York, it seems as though the New York interest should relate to the Englishman also. And the fact is that the daughter went to New York to get the marriage license and was married to him there.

"Is there not a brother to whom she would send a message . . . and is not the baby a part of the brother's life?" Both brother and baby had been mentioned before but now they are brought into connection. And the baby of the family was the child of that brother previously named, "Richard."

"But the War . . . she talks of that so much but it is over for her now." This was a very pertinent allusion, for her husband was in the service, and she did Red Cross work up to her illness, both facts previously mentioned.

In the transitional period the medium uttered the name "Denny." This was the name of a deceased friend of the family, afterward referred to more specifically.

May 28. (Mrs. Drew, sitter.)

The Mother of the sitter now comes and says, "I am the mother who first came to E . . . to my child here with you . . . I want to write two names. "Lida" . . . who is my child." This is specific,

there can be no mistake that the sitter is meant. And the initial letter E was correctly given, also the familiar alteration of it by which she had been called, 'Lida.' "

"and Dick . . . your son." This is the other of the two names, and there again is no indefiniteness as to its application. He had been referred to before by name but now he is specifically declared to be the son of the sitter. He is also the son who, together with his baby, was referred to at the close of the sitting a few lines back.

"I want to say some things about the sea . . . seashore home so loved by her who last year was with you all." There was a seashore home but it appears that the daughter was not especially fond of it.

"I half write Cape Cod but that is not just right but near it." Cape Cod was not right for their seashore home, as stated.

"P . . . is it now P . . . Remember the Island, and the Bay and the boats and yet pleasure of farm as well. . . . Buzzard's Bay . . . P is part of the name. Poe Pocasset."

The place was not "Pocasset," nor was the seashore home of the Drews on Buzzard's Bay. But that very place, "Pocasset" on the Buzzard's Bay side of Cape Cod was at one time the seashore home of the communicator's husband (after her death), who had communicated the day before. And there is an island near that place also. It looks as though the mention of the seashore place of the Drews, with its island, roused the picture of a communicator's own seaside home at "Pocasset," with its island. If this is not the meaning it is a curious chance which brought about the mention of this place.

"Wait, there is another home. What about L . . . Lowell. She must know that I am trying to refer to two places." "Lowell" was indeed the name of the city near which the Drews had a home, and the farm, which we disallowed for the seaside place, was really here. If there was communication, and this largely by an intermediated pictographic process, the purpose to describe two places and the associated thought of a mother in the personal experiences of the communicator would not be incomprehensible.

"I thought I could help her to give a message to her husband who needs it so much so far away." Here "so far away" is an addition, and was true. He was not simply in the service but was in the service across the ocean.

May 29. (Mrs. Drew, sitter.)

The Daughter continues and soon calls her husband "Donald" which is unevidential because the sitter had named him. But it was a minor hit to call him "Donnie," since the name is a less common one than that which represents it and the diminutive, though natural enough, is not often heard. I have known it in but one case.

"I was not a slacker, was I? . . . I tried to do something for the R. C. Red Cross." This is true.

Asked what special work she tried to do, the response was "I tried to knit for one thing . . . socks and helmets and mufflers." Here is the vindication of the interpretation put upon the words uttered by the medium in subliminal recovery (See page 54). But she did not knit socks and helmets. She did knit a muffler, and many sweaters.

"I almost lived in skeins of yarn." This is an appropriate enough expression, as she was much absorbed in her Red Cross work.

"I am glad I did it although at first I had some opposition. You know . . . you helped me." The mother does know that there was some opposition, and that she herself stood by the girl during the work, but does not remember that there was opposition "at first." This is such a detail, however, as living persons, a year or more after events, often differ about.

"I wonder if she knows El——. I want to say that 'Elizabeth' is a good girl, but that is fun for she is not a girl only as they think of her over here. . . . You [Dr. Hyslop] may not know her but I do for she belongs to me and I to her." This follows the statement that the sitter helped her by her "thought and belief" in her, and the fun probably consists in it being a reference to the sitter herself, followed as it is by the terms so appropriate to a mother and daughter affectionately disposed toward each other, "she belongs to me and I to her." This is not additional evidence, but it has an impressive realism about it.

"Concord . . . I think it is lovely there now." "Concord" is where the family had a home. The daughter had been very fond of it. It is a beautiful place.

"And D loved everything around there." Mrs. Drew thinks that the husband, "Donald" probably did like the place.

"You know how hard it was for him to leave you." He was fond of his mother-in-law, and it was probably hard to leave her.

"I can go to him as quick as thought and feel I can traverse the ocean quicker than any aviator." Earlier it had been said that her husband was far away, and now it is distinctly implied that he is across the ocean, which was true.

In the subliminal transition, the medium uttered the name "Eliza." The more probable reference, perhaps, is to a sister of the communicator's husband named Eliza, as she had just been talking to him.

In the same stage the medium said, "Do you know if anybody among these died with influenza? I just felt it. One of the victims of the scourge, I hear them say." Generally feelings of disease symptoms in the medium are supposed to be those which the communicator suffered in the last illness, and so one would naturally inquire whether the daughter died of influenza. She did.

June 2. (Mrs. Drew, sitter.)

The sitter's Father is the communicator. There came a reference to the psychic whom the sitter had had in her house, but with the addition of nothing new until later. Suddenly a curious episode occurred. In the midst of a sentence a word, the correct and obvious one to employ in that place, was written and the sentence was broken not to be completed, nor is it certain that the point intended was taken up again. The word happened to be of the same pronunciation as the name of the sitter, for which "Drew" stands. The writing went on: "Who said Drew? You, or did I write it?" (You wrote the word —.)

"I see, but as you repeated it to me [referring to the reading aloud by Dr. Hyslop as the writing went on] it recalled a name Drew. (Yes, who is that person?) Wait and I will tell you. My child, it is my child, and it is my grandchild, too." This, of course, was the case.

Then came a series of statements containing the interrupted description of mediumistic work in the home. The definite sentences had best be given together.

- a. "the messages spelled out by one of the family at home."
- b. "and then the later form of seeing spirits."
- c. "the family made effort to get more and more, hoping we could get into clear work" . . .
- e. "ideas which she received from other sources with more readi-

ness than the spirit . . . a rather materialistic mind gathering from materialistic sources. (What do you mean by materialistic sources?) Those less inclined to speak wholly from knowledge gained on this side."

f. "You know something about her I think. . . ."

g. "and have probably made note of her limitations."

h. "There is a strain of indolence . . . which would make it hard work to bring regularity to the experiments . . . a sort of holiday spirit . . . enthusiasm now but if this were reduced to work and systematization the power would be lost."

The facts so far as ascertained are as follows: (*a*) The messages were not spelled out, though members of the family assisted in making them out. (*b*) Apparitions were seen in the process, but whether this was a later development than the other features is not ascertained. (*c*) This is true. (*d*) The medium did try to interpret her visions. (*e*) Apparently the meaning is that there was much subliminal mixture in the messages. This element seemed evident. (*f*) Correct. (*g*) Correct. (*h*) This goes beneath the surface of the medium's character more than can be exactly verified, but it appears to be a generally correct description of the appearances. The medium was anxious to do the work but did not wish to submit to scientific method.

June 3. (Miss Dorothy Drew, sitter.)

The Father of Mrs. Drew, grandfather of the present sitter, continues the description of the medium's characteristics.

i. "undoubtedly genuine phenomena presented . . . true power but not quality which warrants expenditure of time or money."

j. "writing and . . . semi-trance . . . and some visional experiences when awake."

k. "some things that are very good at times . . . then a lapse and apparently an intruder with some of the mannerisms of the right communicator . . . a sort of breakdown in the body of the message . . . and the rapid questioning which is sometimes indulged in creates a little friction . . . but she is so often trying to reach her husband that she does get some things through to help you and there are some things to be looked up later."

(*i*) This was exactly Dr. Hyslop's judgment. (*j*) This is correct except that it was not learned if the medium did any automatic

writing. (k) Dr. Hyslop says "this passage is a wonderfully accurate account," "exactly correct and I could not state it in a better or more compact manner."

The above, though not inerrant, when taken together with the references in the sitting of May 12, to the fear that was in the mind of the same medium, amounts to an impressive exhibit of the characteristics of the case.

"2 Richards . . . father and son." This was the name of the sitter's brother and of their father.

"Do you know any one by the name of Brown . . . I mean does your friend?" The sitter shook her head, but we cannot conclude with certainty that the name was without significance to her, for all that. Later she refused to answer two questions about an "Adelaide," and it is well within the limits of possibility that, being a secretive person, the shake of the head implied only that she did not choose to acknowledge that the name meant anything to her. But of course we must count the statement as erroneous.

"I want to talk about a younger woman who is interested in the work which is going on at home." This would be suitable as a reference to the sitter.

June 4. (Miss Dorothy Drew, sitter.)

"Imperator" referred to "the young lady present" as "the young sensitive" and said "she has power which may be used for comfort and not to be pushed to scientific ends," the implication being that she did not possess psychic power to any great evidential extent. Several incidents are told which seem to indicate a psychic faculty which very likely could be cultivated. But this is going beyond the text, which does not yet say that the power has been manifested.

This was the sole statement made at this sitting which it is possible to verify or deny.

June 5. (Mrs. Drew, sitter.)

In Note 98 I have given reasons for identifying "the medium" with Miss Drew. If she really was obsessed she would perhaps be mediumistic by virtue of that fact, but it is added that "there have been some slight manifestations of a psychic power by her" and this is a new statement of fact which was, as already stated, correct.

Dr. Hyslop had been desired to ask questions relative to the

young woman's wish to marry, but only asked "What is on her mind most?" The reply: "I am not sure that I can tell you but I find her interested in some other people . . . other than her family" narrowed down to "it is one outside who is the one I refer to" certainly seems to be taking the right direction.

"She is very sensitive and impressionable," is quite true.

"She is very determined about whatever she wishes to do and very heedless of advice." These statements were correct.

Asked what she wished most, the communicator replied, "You mean me to refer to her desire to do something which she thinks she can accomplish?" This might mean any one of a number of things.

"Hard for me to enter into her plans but her mother wants me to do so" shows full recognition of the fact that the sitter of the previous day was a daughter of Mrs. Drew. Also it was true that the mother had the wish stated, though Dr. Hyslop did not yet know that this was a fact.

"Show her the folly of attempting such a life." This would be pertinent either to an ill-advised marriage or to her plan for living away from her parents. It appears not improbable that there were impracticable plans not divulged.

"She is secretive and headstrong although very sweetly so." She was indeed very secretive and headstrong.

"She has a desire to get into the world in some new way." Emphatically true as set forth in Note 103.

"There is one advising her who thinks only of money and self." There had been such a one a year or two earlier, a chaperone who tried to get the girl married to her own son, with view to her financial expectations.

"She is a little foolish about believing what she wants to believe." This appears to fit the case.

"and she loves her mother but thinks the mother does not understand." She may have loved her mother but it seems did not present much appearance of this being the case. She did think her mother did not understand.

"She is more like her father . . . he has always done what he wished by will power." He is strong willed and so the reference to heredity is pertinent.

"Do you know the young man connected with her? . . . in fact there are two, one brother and another who is outside the family

and has influence over her . . . I think it a person older than herself." Another man, older than herself, had been advising her and had some influence over her. Of course that is not a striking correspondence.

In the subliminal recovery Mrs. Chenoweth said, "I saw a young girl's face right in front of me, pale and almost crazy." This expression, if an exaggerated one in relation to the facts, is of value with what goes before as showing that knowledge of a morbid and threatening mental-emotional state was evinced before the stenographer was induced to ask betraying questions in the next sitting.

June 9. (Mrs. Drew, sitter. Dr. Hyslop absent, his place taken by the stenographer.)

The sitter's Father says, "I am trying to help the child in your life dear E Lida and she is not conscious of the power about her but is not well, not ill but not well." This makes a little plainer what was meant and adds the fact that the girl was not conscious of any occult control of her, if such there was.

"What I refer to is a mental state and an effort on our side to overcome conditions and recover the state of mind which is important for her future." It is important to observe that an abnormal state of mind was fully and spontaneously declared before any question about "evil influence from your side inspiring her" or about the advisability of taking her to a neurologist was asked.

Now comes a query whether any manifestations had occurred at home which had made her "more sensitive to the influences from other people," but it is not clear what is meant. Perhaps it was meant as an inquiry whether the lack of interest mentioned directly afterward had manifested any change.

"There seems to be a lack of interest in some people and plans which are a part of the life about her and a half subdued state at times without any apparent reason and a manner as if there were some concealed or inner feeling." All this is pronounced decidedly correct.

Nothing more was added to the evidential factor in this sitting and four exceedingly unfortunate questions were put by the sitter which destroy the evidential value of much that was said about the living daughter thereafter, though already much had been said about her morbid condition and hints pointing to matrimonial matters had

probably been given in the script, both of which topics might have spontaneously developed had the regrettable questions been omitted.

June 10. (Mrs. Drew, sitter. Dr. Hyslop absent—his place taken by stenographer.)

What is said about the invasion of mischievous spirit influences is of course not provable at the present stage of investigation, but it cannot justly be said to result from suggestion as much had been plainly intimated before the questions of June 9th.

"We think the spirit treatment the best . . . My father does not have much sense about the arrangement." This rather severe indictment of the father was justified by his attitude which made it imprudent to inform him of the steps taken.

June 12. (Mrs. Drew, sitter. Dr. Hyslop absent, his place taken by stenographer.)

The Daughter says: "I am not always in England even if I have one there who loves me." While her husband was an Englishman he was not then in England.

Casually and by way of analogy it is remarked, "I know that sometimes my father had big problems with the men in the Company and that often they had to have outsiders come to adjust matters." Dr. Hyslop assures us that this reference is correct.

June 16. (Miss Dorothy Drew, sitter. Dr. Hyslop absent, his place taken by stenographer.)

The Daughter of Mrs. Drew, sister of the sitter, communicates and at once remarks that "it is rather hard sometimes to write all we feel about the one present for our plans and efforts for future happiness are confused with emotions and memories of a happy or unhappy past." The near juxtaposition of "the one present" with "emotions and memories of a happy or unhappy past" plainly imply that the communicator retains memories of an emotional nature relative to her past life with her sister. Had these emotions been entirely of a happy nature, or with only trivial admixtures, the "or unhappy" would hardly have been dragged in. That is to say, if this is a genuine communication, we should expect that there had been serious friction between the two, taking the words "or unhappy" as a hint of it, softened, owing to the presence of the sister, by the previous "happy." And it was even so.

The message, now directly addressed to the sitter, and expressed in tactful and sisterly fashion, contains the statement that "you sometimes feel that no one understands you and that you would like to run away from everybody and everything and find all new conditions," which is correct and acknowledged by the sitter.

"Mamma is worried as you know but because she fears you will do something you will be sorry for, you understand." The sitter replied that she did not understand that, it may be meaning that she could not understand that there was reason for worry on that account. But the mother did worry exactly on that account.

"beautiful flowers as those in the garden at home." This was appropriate in reference to the "Concord" home.

June 17. (Mrs. Drew, sitter. Dr. Hyslop absent, his place taken by stenographer.)

The first long paragraph by the Daughter discusses whether the psychic capacity of the living sister should be developed, and, contrary to what Mrs. Chenoweth would have advised, counselled that owing to the attitude of the family and particularly of the father, it should not be attempted. The situation is correctly intimated, and the mother considers that the whole paragraph is "characteristic because of her wonderful understanding of her sister's mind and of the family attitude. She was a girl of very keen understanding and discrimination, and had very remarkable insight into character situations." The same understanding of the situation is shown in what follows.

"Do you know . . . Lillian, a friend of mine here?" The sitter answered "No," so "a friend of mine who is still in your life" sounds like hedging. But while "here," employed by a purported spirit, usually means the spirit world, there are passages where it plainly is used to indicate the earth life in the midst of which the spirit is supposed to be communicating at the time. It is a natural slip, and as it is one of a group of three names given at once, one of whom is positively identifiable as a living person, it seems fair to infer that there was no hedging. There is a Lillian who used to be a playmate of the living sister, but there is no certainty that she is meant.

"and May." There is a living aunt of the communicator so named. But both Lilian and May are common names and most per-

sons could place them among their relatives and friends. So, however definite the application in mind may have been, the references have little evidentiality. But it is otherwise with the next.

"Eunice Drew." Here was given the exact name of the communicator's sister-in-law.

Then came the name of a flower said to grow in the family gardens. It grew there but grows in most gardens. The statement that the communicator was fond of this flower may be true, but is not verifiable. There is an insistence on the name of this flower which is followed by the words "I have been trying to impress my own" which if the communicator had not broken down and left the sentence unfinished might have been strongly evidential, revealing a device to get through a name closely associated with the dead daughter and perhaps difficult to get through because of the very emotions which caused the collapse of control. The name referred to is the same as the name of the flower with some letters added. This is only a conjecture, supported, however, by parallel and clearer instances.

Jennie P. now takes hold and asks, "Is the girl interested in pictures or art or anything of that sort?" After reply "Superficially" and a script remark about a man interested in art who comes near her, which probably is a hint of the artist spirit who later purported to communicate, and is therefore not matter with which we are now dealing, the prediction is made that "there will be a little deeper interest in those things a little later on." The girl had no apparent interest in "pictures or art" at the time, but spontaneously, without knowledge of the prediction, began to "feel" like painting about two months later, and entered on a course of studying pictorial art. The event and the time of it correspond with the prediction.

The prediction that the girl would marry has not yet been fulfilled, but no time indication was given, and of course it is probable as a fact and therefore as a forecast.

June 18. (Mrs. Drew, sitter. Dr. Hyslop absent, his place taken by stenographer.

The Daughter goes on in the same general correct strain about her sister, then says "I wonder if you know any one called Ann or Annie. I saw an oldish lady . . . and I had not known her but she

said she knew you and they called her Aunt Annie, no Aunt Ann. . . . She has been over here a long time and I think was in some way connected with Grandma." There was a Mary Ann, aunt of the sitter's father, therefore contemporary with "Grandma," and who died at an advanced age.

"and there is a young man here who is so much interested in D, and he is D too . . . Do you remember how D wanted to enlist . . . my brother . . . and he is so headstrong when he wants to do a thing . . . and there is a young man here who is so anxious to send him a message. Do you know Denny? . . . you know how he liked to ride." Here is a nest of statements, all of which appear to be correct. "Dick" the brother had been referred to repeatedly before, but now it is said that he had wanted to enlist, which is true; and that he is headstrong when he wants to do a thing, which is pronounced "fairly correct." If D is "Denny" of whom we heard before he was indeed a young man now deceased, who had known "Dick" well, and was fond of riding.

"it will only be a short time now when she will begin to feel better and will not be quite as independent with you." Improvement did begin not very long afterward and continued.

"I want to write May . . . Did you have a May who went away a long time ago . . . a little girl . . . with light hair and blue eyes and she is very sweet and dear for she had most of her life over here. . . . She seemed more like a relative. I thought she might be a little sister of Grandma's." This May is unidentified. She certainly was not of Mrs. Drew's immediate family.

"I mean my Grandma who is with you." This is flatly contrary to the fact, for there was no grandmother living.

Then follows "Sunbeam" matter, partly addressed to stenographer. That addressed to the sitter about her living daughter seems to be correct, but is not new.

June 19. (Mrs. Drew, sitter. Dr. Hyslop absent, his place taken by stenographer.)

The Daughter again writes about her sister with renewed evidence of understanding. One new particular is added, "It is no use to try to get her interested in any particular work for she would only stay interested a little while and then want a change." This condition was symptomatic.

The remark is made that the group was going to try to interest the girl in music. She has not become so but neither is it predicted that she will be as it was predicted that she would become interested in the pictures. Spirits might, we must acknowledge, make vain efforts of which we would know nothing.

"I come to ask about some friends alive. . . . Do you know some one called Maud? (No.) I think it is Maude or Madge . . . a short name which I hear spoken now and then and it sounds like Maud or Madge." Neither of the names is recalled as relevant, but of course it might be that the daughter, if living, could have explained the relevance to her.

In the attempt to explain who Maud or Madge is a "drive, the ocean and the rocks jutting out into the ocean, a drive that gives a wonderful view . . . a drive that we are familiar with" is spoken of and the statement made that "M—— is one who has been in the group on that drive with me." There is such a drive along the rocky coast near the seashore home.

Nothing was said by the sitter to indicate that there was no M—— connected with such a drive, but suddenly "George Pelham" intervenes and says that the girl has mixed her pictures. One is a rocky coast and the other of a "drive," so called . . . "I think one of the patriotic drives for money for funds for war purposes for she seems to have a decided memory of a fund for some relief work, either Belgium or France or both, but it is a vivid memory and the word 'drive' brought back both memories." There was a war drive for war charities, and of course it was a patriotic one. The passage is not particularly evidential except for connection of the girl with the drive, though significantly illustrative of the psychological processes of communication if true. Of course it is well within the limits of possibility that the daughter remembered a Maude or Madge connected with such a drive, though the mother did not.

June 23. (Mrs. Drew, sitter. Dr. Hyslop present at this and subsequent sittings.)

Imperator discusses the case of the living daughter and speaks of her "devitalized will," which is a true expression if it signifies a will deprived of stability.

Also of "vagrant fancies" which is an applicable expression.

June 24. (Mrs. Drew, sitter.)

Here the alleged obsessing agency purported to communicate and as such material and allegations cannot at the present stage be scientifically proved or disproved, the sitting contains nothing for our purpose.

June 25. (Mrs. Drew, sitter.)

Here the purported obsessing agency says his name was Heinrich Grueber and it is declared that he was a German painter. No such name has been found in the lists of celebrated painters, but as it was not said that he was celebrated, he may have existed, for all we know.

June 26. (Mrs. Drew, sitter.)

Nothing bearing on evidence is attempted in this sitting except the statement that the girl "is not crazy." As some things previously said might raise the suspicion that she was, this true remark is evidential to a degree, for it still more closely defines the status of her case.

June 30. (Mrs. Drew, sitter.)

Nothing bearing on evidence.

July 1. (Mrs. Drew, sitter.)

Speaking of the living daughter, an unknown communicator remarks: "It is evident that some pressure is relieved from her head. I do not know whether you know about the throbbing in the head. . . . It has come at times as if there were a lifting of some depressing influence which leaves a sense of lightness and throbbing exactly as a quickened pulse. . . . Do you know about the lassitude?" It was learned from the young lady herself that she at times felt what might be termed a pressure on the head, sometimes experienced lassitude, and often had dizziness and lightness of the head.

Then followed remarks about her will to do something unusual, her desire to get away from restraint, etc., which are very apt, but which are not newly made. "A tendency to keep back part of the plans . . . a sort of deceptive influence, prevarication . . . it is not the real spirit of the child." There was not evidence of direct prevarication and she deceived mainly by evasion and concealment.

"She feels compressed." This is correct if equivalent to saying that she felt imprisoned.

"She is not happy and it is hard to think she is not satisfied when she has so much to be happy over." This also was correct, and it would seem strange to many that one so surrounded with the pleasant things which money can buy was not content.

"It is not things she wants most but expression and individual activity and she resents the protective care of those about her." Every clause is correct and remarkably apt.

In a stage of oral control the word "money" was thrice spoken. It is pertinent on account of the wealth of the family, but this had been referred to before.

"Adelaide. Adelaide . . . I am Adelaide." This is not very notable. - Curiously, Miss Drew, being asked if she knew any one so named or if the name ever came into mind, refused to answer either question.

July 2. (Mrs. Drew, sitter.)

The Daughter, in the course of the sitting, refers, rather mysteriously at first, to harm threatened members of the family.

"perhaps you have been afraid of some physical harm to you and the rest but I do not see anything happen to you . . . danger from some one in your world . . . I do not think it can come . . . secret work, councils going on . . . men working for my people to protect them . . . detectives who will keep watch and guard . . . the inflammation comes from evil sources . . . I know that the plan to do harm was well under way but the uncertainty of movements made it impossible and I think all railroads are watched," etc. The facts were that an attempt had been made to kill the sitter's husband with a bomb, and detectives were put at work on it. It was not ascertained if the railways were watched, but it is said to be the case that Mr. Drew's movements were very uncertain at that period. While a general picture of the situation is here, it should be noted that there is nothing about the specific crime actually attempted. Had the medium by this time guessed who the sitter was and had she also known of the attempt, would her subconscious have missed the big news feature of the bomb? It is not what we would expect in that case.

July 3. (Mrs. Drew, sitter.)

Speaking of the sitter it is said, "How much longer they can hold on is in her mind." The sitter afterwards put it, "The question most prominently in my mind was how much longer I could hold on, because I was becoming exhausted." But the script indirectly amounts to the same thing, for she would not have to hold on, in that sense, longer than the distressing facts held on.

All the rest of the sitting relates to the unverifiable facts of obsession.

July 7. (Mrs. Drew, sitter.)

Dr. Hyslop had asked that his movements should be followed on the afternoon of the previous day. He went to see a patient in an asylum. Now an alleged German philosopher seems to be reporting where he went, so far as the account is intelligible. Reference is made to "the place where the spirits tried to come and where they could not get there as well as they wanted to do. . . . I mean where the girl is." In his note, Dr. Hyslop seems to imply discrepancy with the facts, but neither does he make the discrepancy clear, nor does he say whether or not it was the case of a woman. It appears upon inquiry, however, that it was. "I got no traces of spirit influences," he says, "though the case began with automatic writing and developed into hearing voices." But this might be construed as quite consistent with the script, "the place where the spirits *tried* to come and where they *could not get there as well as they wanted to.*" The language on both sides is so obscure that it is better to rule out the incident as unverifiable.

July 8. (Miss Dorothy Drew, sitter.)

A communicator, at first claiming to be Karl Biome or Bhoeme but now assenting to Dr. Hyslop's query if he was the philosopher Jacob Boehme, was the communicator in the previous sitting and there then is no evidence, strictly speaking, for or against the later claim, since similarities to what the philosopher taught in life might have been casually acquired by the medium even though consciously forgotten, and divergencies might be accounted for as alterations in opinion after death.

Jennie P. calls the living daughter a "democratic and visionary girl," and speaks of her "idealism and perfect fearlessness." Dr.

Hyslop ascertained that she was visionary, that she had a certain but not ethical type of idealism and that "fearless" was a not inappropriate term, but thinks that "democratic" is a doubtful term, at least in its true sense.

July 9. (Miss Dorothy Drew, sitter.)

One statement made, about Dr. Hyslop's visit to the asylum, might have been evidential were it not ambiguously expressed. As it is I find nothing in this sitting in the nature of evidence *pro* or *con*.

July 10. (Miss Dorothy Drew, sitter.)

Nothing relative to evidence.

July 14. (Mrs. Drew, sitter.)

Again there is talk relative to obsession, at present not possible to prove or disprove.

July 15. (Mrs. Drew, sitter.)

A debate on deism with the purported obsessor which is curious but unevidential.

July 16. (Mrs. Drew, sitter.)

Another rather clever piece of dialectics, unevidential.

July 17. (Mrs. Drew, sitter.)

"you wait until the old man wakes up. He will tell you to take your claptrap business and go to the devil and he will take care of his own family." The evidence is that he would have taken exactly this attitude.

July 22. (Mrs. Drew, sitter.)

Obsessional matter, unevidential.

July 23. (Mrs. Drew, sitter.)

Obsessional and ethical matter, unevidential.

July 24. (Mrs. Drew, sitter.)

After obsessional matter "Imperator" said:

"We would pay a tribute to the patient and wonderful mother who has trusted when she could not see." The sitter was judged by

Dr. Hyslop as quite worthy of the tribute which subsequent observations confirm. She was slow to accept the obsessional theory, but patiently tried, from her confidence in Dr. Hyslop, to see how it would work out.

"and now in the dawn of a new life for the child her reward and peace will come." Dr. Hyslop's last note thus closes: "She, her husband and her son recognized to their surprise that a remarkable change had taken place in the daughter. She had totally altered her character. There will probably be relapses. But this alteration was a very noticeable fact whatever the cause." The improvement has continued. The prediction was fulfilled, however we explain it.

OBSERVATIONS.

Although Mrs. Drew is not a woman whose name figures in society notes but is one of very quiet and retired life, her husband is one of pronounced prominence in business life, figures in *Who's Who?* and, once granting that the identity of Mrs. Drew was known to the medium in these sittings, it would be easy to glean a certain set of facts about the family. The reader therefore needs assurance that she was not known.

In the first place, we have the assurance of Dr. Hyslop, an unusually exacting and cautious investigator, that her anonymity was preserved, in spite of a few previous sittings by members of the family. Besides the enormous memory and uncanny ability to connect the persons who appeared on different dates which would be required to aid her in this series, we have the fact that Mrs. Drew and Miss Drew were not brought in until Mrs. Chenoweth was entranced, whereupon the sitter quietly took a chair behind her. But also internal evidence is totally opposed to the theory of normal knowledge of the facts set forth by the medium.

The Society has a set of mediumistic records which are quite solvable on the theory that the medium looked up his facts. Where an array of true statements came, so far as the records in hand are concerned, the sitters were invited by the medium's managers to be present, were seen by him, were or could have been known to him by name, and were persons of public prominence. The statements of the medium, moreover, were exactly of the kind to be found in obvious sources of reference, such as full names of sitter, parents, husband or wife, places of residence, and prominent facts in the

life history. In the case of one sitter 35 true statements of fact were made, and I was able to find the possible printed basis of 22 of them without leaving my office, while all the rest but one I found in half a dozen books in the public library without the slightest difficulty. We shall see in the following paragraphs how difficult it would be, even in the absence of Dr. Hyslop's assurance to suppose that the mass of true statements in Mrs. Chenoweth's script could have been gleaned from such sources as *Who's Who?* or by other special inquiries.

First let us see what facts actually stated could have been derived from the handy volume *Who's Who?* had it been announced or could it have been suspected in advance that the wife of Mr. "Drew" was to be brought by Dr. Hyslop.

The first name of Mr. "Drew," which was given, and also the fact that he is connected with a large "company" are set down in that volume, also one of the places mentioned as a home, and Mrs. "Drew's" first name. But from the same source there could have been ascertained the first names of his father and mother, her father and mother, her father's last name, her mother's maiden name, the names of two other places of residence, and a number of biographical facts, none of which appeared. Instead of another place of residence came the name and precise location of a former one of a communicator, many years ago. On any theory of research, could it on general grounds be entertained, giving this place in the endeavor to give the seashore home of the sitter would be inexplicable, but on the pictographic theory of communication, with its implications of association of ideas, it would be quite explicable.

It must be borne in mind that at the first sitting of the series Mrs. Drew was brought without the slightest advance notice to Mrs. Chenoweth whether the next sitter was to be man, woman or child, and other precautions, already specified, were taken, according to the rule. Yet in this first sitting came:

- (1) The fact that the sitter's father was dead.
- (2) The fact that her mother was dead.
- (3) The name "Henry," very congruous because that of the communicator's brother.

(4) The fact that "Henry" was dead.

(5) The name Emma very congruous because that of the communicator's sister.

(6) The fact that Emma was dead.

(7) The fact that when the communicator was dying, she longed to see a relative, but could not because of the distance, the actual person being another sister.

(8) The name "Richard," very congruous because that of the sitter's husband, the son-in-law of the communicator.

(9) The implication that "Richard" was living.

(10) The reference to *finding* a baby, implying that its advent was later than the communicator's death, a congruous reference because the new baby was the child of "Richard's" son, another "Richard."

(11) The reference to "contacts with us already established" with a number of descriptive particulars about a "medium" fitting a private one who had given sittings in the sitter's home.

There was also a reference to "Jes" a name possibly and congruously but not evidentially identifiable.

All that there is to be set over against these hits is a reference to an Aunt Ruth sometimes called Rebecca, but as both names are declared in the script itself not to be correct, we simply do not know what the communicator, in this case, was trying to express.

With the exception of the name "Richard," marking a division where the references cease to be relevant to the dead and become so to the living, no name or fact stated is of the sort easy to procure by inquiry, even had Mrs. Drew been expressly introduced and her address given, and the incidents of the dying wish and of the "contacts" through a described medium would have defied detective skill.

If there was any point in the course of the sittings when the medium could be supposed to discover who Mrs. Drew was, it was in the sitting of June 2nd when her real surname came through. To be sure the process by which it apparently came, in the form of recognition that a common word naturally employed in the course of a sentence had the same sound as the name of the communicator's daughter, has a genuine appearance. But at least, the full name was now out, since the first name had already been given. And as

"Richard" had appeared again and again as a closely associated one, it would not be difficult to deduce that Mrs. "Drew" was the wife of "Richard Drew." To be sure, this does not make it certain that Mrs. Chenoweth's subconsciousness would recognize his name, well-known as it was in certain circles. I, for example, have to confess that I had never heard of him. But supposing that his name was familiar to her, now, at any rate, she could, provided she had memory of what occurred in her trance (which is contrary to the fact) institute inquiries and produce a flood of gratifying results. But by far the great part of the evidence preceded this date, and by far the greater part of the evidence which came afterward related to private matters which would have defied all skill, regarding the living daughter, and the private medium in the sitter's home, etc. The only new facts which would have been comparatively easy to obtain were that there were "2 Richards . . . father and son" and that there was a "Eunice Drew."

So long as the male medium whose work I have contrasted with Mrs. Chenoweth's gave sittings to a particular public man, he continued to pour out facts about him. It would be conceivable that the sources of supply should be exhausted (if the explanation lies in this quarter), but in the instances in possession the sittings did not persist to that point. But in the Chenoweth records before us we find a contrast in this particular also. By far the most evidential sittings were the first 16, ending June 5; the next 9, ending June 23, were of a lower grade; and the last 18 contained comparatively little evidence, one reason being that the last division was mostly concerned with the yet unverifiable claims of obsession. But before the obsessional matter began to come the evidential tide was receding fast. I do not know why this was, but it is the reverse of what we should expect if at any point in the series discovery had been made who the sitter was and fraudulent advantage taken of the fact. We should not expect that the statements of verifiable facts would commence at high tide and would ebb almost to extinction long before the series ended. Unless, indeed, the obvious supply of available facts had been exhausted. But emphatically they were not. Had I been the medium after June 3rd, by which time "E * * Lida * * Drew" and "Richard," "2 Richard's, father and son" had been written, I could have furnished quite a number of dazzling facts

at the expenditure of a little research. The names of two other residential towns, the name of the dead daughter, the name of the living daughter, the name of another son, the names of the parents of both Mr. and Mrs. Drew, a number of biographical hints regarding the latter—these are obvious samples. But neither these nor scarcely another fact of this character came, but rather, facts that are intimate disclosures of what took place in the home, and a scattering of other but generally hardly available ones. Even the error in saying that the deceased daughter's husband was in England would be inexcusable as the result of inquiry or inference. It would be highly unlikely that he, an Englishman, "in the service" and "across the ocean," would be serving in England itself, whereas in the difficulties of communication, or of telepathy either, it might be the twisted expression of the fact that he was an Englishman.

Except for the "two Richards," "Lida," "Drew" and "Eunice Drew," few of the names are strongly evidential, taken by themselves and separately. For one thing, many of the names are common ones, and for another, there are generally no or little accompanying particulars to limit choice. But there is sometimes suggestive grouping relatively to the communicator, as already pointed out in the first sitting. And in the case of "Denny," it is hard to suppose that the "young man," said to be dead, associated with "Dick" and declared to be fond of riding, is not the one whom these particulars fit. There is also what may even be a thwarted attempt to get through the name "Violetta" which, for certain reasons, would have been highly evidential if the control had not broken down before what is presumed to be the intended sentence was completed.

Let us now glance at two groups of statements which are correct to a degree beyond the utmost reaches of guessing.

If anything could be supposed hidden from the medium's normal knowledge it is the peculiar mental and emotional make up of the living daughter, her wishes, plans and acts as set forth with such photographic fidelity. It is inconceivable that these details could have been known in any large degree outside of the immediate family circle, and I am assured that they were not. It is worth while to take a bird's-eye survey of the statements relating to her.

The father of Mrs. Drew had communicated on May 19th and June 2nd, and both times had recognized that his daughter was present. On June 3, the first time that his grand-daughter was sitter he does not appear at first to recognize her which would probably have been the case had he come to life in the flesh. But he does describe "a younger woman" interested in the private sittings at home, later says he has "just discovered" that the sitter is connected with the home work and then states that she is the one described.

The next day, the young lady being sitter, she is said to have a little psychical power, and the following day it is added that this had been evidenced by "some slight manifestations" which is true. Asked what was on her mind most, a series of true statements came. "She is very sensitive and impressionable," "very determined about whatever she wishes to do and very heedless of advice," should be shown "the folly of attempting such a life," "is secretive and headstrong," "has a desire to get into the world in some new way," "some one is advising her who thinks only of money and self" (true somewhat earlier), "is a little foolish about believing what she wants to believe," "loves her mother but thinks the mother does not understand," "is more like her father" who "has always done what he wished by will power." On June 9, the father recognizes that his daughter is present, and continues the description of her child. She is "not well, not ill but not well" and "not conscious of the power about her" which seems to be a hint of the occult control afterward asserted plainly, and of which the girl certainly was not directly conscious. "What I refer to is a mental state and an effort on our side to recover the state of mind which is important for her future." "There seems to be a lack of interest in some people and plans which are a part of the life about her and a half subdued state at times without any apparent reason and a manner as if there were some concealed or inner feeling."

On June 16, Miss Drew present and her sister the communicator, there is a hint that there had been unhappy experiences in their relations. It is said, "you sometimes feel that no one understands you and that you would like to run away from everybody and everything and find all new conditions," "Mamma is worried because she fears you will do something you will be sorry for." The next day the same communicator advises against cultivating her sister's

psychic powers on account of the attitude of the family and particularly of the father. It is predicted that a little later she will take a little more interest in pictorial art, and that she will sometime marry, the first being fulfilled, and the last not yet.

Later it was predicted, "it will only be a short time now when she will begin to feel better and will not be quite as independent with you"—fulfilled. "It is no use to try to get her interested in any particular work for she would only stay interested a little while and then want a change." Her will is "devitalized." She is not crazy. She has had difficulties with her head and lassitude. There is on her part "a tendency to keep back a part of the plans" made by her, she feels "compressed," "is not happy," which is strange because "she has so much to be happy over." "It is not things she wants most but expression and individual activity and she resents the protective care of those about her."

About the only doubtful passage is that which asserts that she is a "democratic and visionary girl" with "idealism and perfect fearlessness." She was visionary and without fear but not democratic in the ordinary sense nor idealistic in an ethical sense, which however might not be the sense intended.

If any one believes that this amazingly correct description is the result of chance, or that all these details were poured into Mrs. Chenoweth's ears, he has his full share of inverted credulity.

The details stated in relation to the deceased daughter are hardly, if any, less impressive though there are more unverified, slightly divergent or incorrect particulars. To summarize:

"One girl of the family who would come with such a sure expression of love," who has a "brother to her alive" and "sister here." A framed picture often looked at with feeling "My darling, why did you go," etc. "Very active." Words "Knit, knit, knit." "I did not think I would die and did not want to go so soon." Liked dark blue dress. Head, and hair, specially relevant allusions. In this and other sittings gives names of three friends, sisters. "A small watch which she specially liked." A collection of unmounted photographs belonging to her, in a box. Loved outdoor life but did not neglect her schoolwork on that account. Was conscientious. Others did not expect her death. Interested in some one across the sea. Had ring with blue stone a long time ago, and another tur-

quise ring which was a birthday present. A small gold chain which she liked, box of things which she put away. The white chiffon dress in which she was buried was, it is truly intimated, her marriage dress. The idea of putting white slippers on her body was given up (it was by mother). "Hard to go just when I did." Prayer book used at funeral. Diamond ring (but not set in gold). Significance of Dec., '18. Had little of life with her husband. Husband was afraid she got too tired and decreased her resistance to disease. Death was sudden. Her husband in service of military nature. She was a good sport. Strong affection between her and her mother. Wore a small locket. Wore a lace filmy white gown on a special occasion. Wore another later at some kind of a church ceremony of golden color with pink in it. Took a journey northward. Had a watch connected with a "bracelet." Connects England with her husband, and this recalls New York (where she married him). Talks about the war. Her husband is far away. She worked for Red Cross and is partly right as to the articles which she knitted. "I almost lived in skeins of yarn." Some opposition to her doing this work. Intimated that her husband is across the ocean. Medium gets impression of influenza from which the daughter died. Characteristic insight into the family situation. There was a war charity "drive" in which she took part.

Over against this array we have to put passages which may be correct, but are not verified, that describing a cat, that declaring that she disliked mourning, that about the significance of the hour half-past eight, and the reference to books; four statements which are slightly erroneous or over-stressed, in the mother's opinion,—that she was "fearless as a sea gull," that her white slippers were put away after her death, that a fur garment was brought back from the northern journey (she wore a fur trimmed one), and that she was very fond of the seashore home; and four intimations which are positively wrong,—that she had a living grandmother, that when away she wanted her mother to telephone or write every day, that a sister died when a baby, and that her husband was then in England.

The above summary takes no account of names mentioned by or in connection with the deceased daughter, and a few particulars may have been overlooked, but it gives a fairly correct comparison of the debit and credit sides. It is a little hard to draw the line be-

tween what shall be and what shall not be considered as relevant to the daughter.

Generally speaking, I think it better that a sitter used for long experimentation with a psychic should not be either a conspicuous person or connected with such a person, and also that neither the sitter nor any one intimately associated with the sitter should have had any previous sitting not under the same rigid oversight. In the case of Mrs. Chenoweth I do not mean to imply that there ever has been the least reason for suspecting her of indirect methods, but every series should be protected as much as possible from the seepage of casual information and ordinary inference. But there is no indication of such seepage in this record, and our analysis has pretty effectually shown the extreme difficulty of any normal solution of the problem which the whole record presents.

The same medium has done at least as good work in instances where the circumstances forbid our imagining any leakage of normal information. Take the half dozen or so of communications purporting to be from the mother of "Doris," Mrs. Fischer, reported in the *Proceedings* for 1917, they exceed in evidential value any similar number in the present record. There, neither the sitter "Doris" nor any of her relations were at that time conspicuous persons, none of them had ever lived within 500 miles of Mrs. Chenoweth. "Doris" was selected as sitter by Dr. Hyslop and brought a distance of 3,000 miles for the experiments. All the usual precautions of bringing her in unannounced in any way and unseen, and keeping her silent, were employed, and yet a flood of true statements began almost at once. Indeed, the first name and middle initial of her father were written first of all. Names of relations, the name of the mother, facts picturing the daily life of the girl and her relations with her mother, a description of the girl's mentality as striking as that found in the Drew case, etc., were given, making the group one of the most evidential on record. The results being as good in the case protected to the utmost limits of possibility, the process by which those results were reached, whatever it may have been, is probably the same process as that which was at work in the Drew record.

DETAILED RECORD.

Mrs. C., J. H. H. and Mrs. Drew. May 12th, 1919. 10 A. M.

[Subliminal]

[Pause, sitter admitted, pause, sigh, pause and reached for pencil.]

[Automatic Writing.]

[Purported communicator: MOTHER OF MRS. DREW.]

I will try to do as I am told and perhaps I may help myself to a larger service to forward his own plan.

I am here to help both children [P. F. R. and difficulty in keeping control.] earthly children. I am your mo ... [P. F. R.]

(Stick to it.)

mothe ... [relaxed hold on pencil and difficulty in keeping control.]

(Finish that, please.)

m o t h e r.

(Very good. You are welcome.)

And I bring many messages of interest from friends known and unknown for there are helpers around whom you have never heard from and I would do much to give the comfort that you need. [Difficulty in controlling.]

(I understand.)

He is with me.

(Who is with you?)

Father [pause] father.

(All right.) [1]

1. Mrs. Chenoweth did not know until the next day that I had a sitter present. She supposed that I was continuing the work I had before, and hence the implication that the sitter's mother was dead and communicating was a correct hit. So also was the reference to the father. I had seized the interruption by Haeckel to give these private sittings, because the lady had been very urgent in her desire to have them and had made unsuccessful efforts before, tho these efforts were not known to me at the time.

It is also important to remark that she had obtained a sitting in the Starlight trance for herself and one for her son-in-law who had lost his wife, the lady's daughter. But she had arranged for them without giving names and had managed them so that the gentleman was not known as connected with her. The lady's identity was concealed as effectually as may be desired

and J [pause] J [pause] J e ... J e ... [not read either time purposely.] J e s ... [purposely not read.] I cannot write it yet. [2]

(All right, take your time.)

I want to write about the manifestations which I have tried to give at home.

(All right. Do so.) [Sitter had shaken head.]

and the slight sounds that have been produced by efforts on this side. You may not know about them but I think you do for we have tried to make them sound like calls.

(Nothing heard yet.) [Sitter shook head.]

Yes as if some one called [3]

[Change of Control.]

Gas escaping [delay in reading.] gas es ... [read and jet turned off. I had earlier turned it off as I thought partly, but probably too much to burn and gas was escaping. I had not noticed it.]

(Not now.)

[Change to Original Control.]

[Pencil fell and I gave a new one thinking new control wanted it.]

who took the pencil from my hand.

(I don't know. It fell and I gave a new one.)

Some one rudely pushed me away.

(The gas had gotten into the room and evidently some one wanted to tell me of it and interrupted you to let me know the risks.) [4]

and even at the end of the present long series Mrs. Chenoweth did not know who she was.

2. The letters "Je" and "Jes" are probably an attempt to give the name James, which was that of the sitter's uncle. The proximity of them to the reference to the father decidedly favors this interpretation of the sitter. He died 40 years ago and the sitter's father was very devoted to him. Neither Mrs. Chenoweth or I knew the name.

3. The sitter knows of no such phenomena as are mentioned here. If they occurred they were not recognized. The "home" referred to might not be that of the sitter, so that we cannot say the statement is false, only that it is not verifiable.

4. This illustrates how a control can intervene and stop the influence of another when communicating. This will be true on any theory of the

Very sure am I of the calls which apparently came from human [N. R.] human friends but was really the effort made on this side to attract attention for there is so much to be done and so many to be helped. I want to write E here as an initial which I think I can follow with others. E on this side with me and H e n r y. Henry [substituted name].

(All right. Recognized.) [Sitter nodded head.] [5]

and E m . . . [pause] E m m a.

(Yes.) [Sitter nodded assent.]

and I would refer to several matters which still are in my memory.

(Yes, do so.)

A last wish which was mine but which was not gratified. I refer to a wish to see some one before I left but could not because of distance. [Difficulty in holding control.]

(Go ahead. More details.)

and yet when I died I was quite satisfied because I understood. I understood the futility of my desire. I did not know that the after death would be like this.

(Who was it you wished to see?) [6]

facts. If the process be subconscious another secondary personality interferes. But on the supposition that it is the subconscious communicating it is superfluous to have another personality intervene. The enormous capacities of the subconscious ought to make unnecessary this splitting up of itself to accomplish so simple an object, especially as the supposition is that it is the subconscious that discovers the escaping gas and the loss of the pencil. It ought to be able to prevent what it discovers.

5. "Henry" is the name of the communicator's father, and also that of a brother, both deceased. [The communicator's brother is the more likely reference, because she mentioned the father earlier in the sitting, would be a little less likely to call him "Henry" than "father," as she actually did do, and immediately after the reference to "Henry" comes one to a named sister and seemingly also to another unnamed one. *Ed.*]

6. Ellen and Emma were the names of sisters of the communicator. The incident told of wanting "to see some one before she left" seems to apply to the sister Ellen and not Emma. This Ellen was on her death bed and in New York and expressed a desire to see her sister, the sitter's mother, but died before her sister could reach her. [There is no intimation in the text that it was Emma whom the purported communicator wished to see. Emma, a sister, is mentioned, and the record continues "and I would refer to several matters which are still in my memory" and then the wish is mentioned. It

one of the family. I will try and tell you all about it for it was a real sorrow at the time but in a short time after death [struggle to keep control with distress.] I was reconciled to everything for I knew I would overcome the sense of separation and loss but it takes a little time to adjust to this mode of work. I am not unhappy but on the contrary very much delighted to come and want to write now the name of Richard [substituted name]. You know Richard.

(Yes.) [Sitter nodded assent.] [7]

[Distress.] and R . . . R . . . R . . . for a lady, not my own name but Aunt R . . .

(Not recalled yet.) [Sitter shook head.]

Aunt R u t h. Aunt R . . . a [distress] Bible name but I do not write it correctly for she was called by a nickname Aunt R e b . . . [purposely not read tho seeing what was intended.] R R e b e c c a.

[Pencil fell and reinserted. Leaned forward in distress.]

(Stick to it.) [8]

not yet but I will get it to you as soon as I can.

(All right. Take your time.)

I want to tell about the little * * [written 'bug,' but not read.]
[Fell back.]

would be an easy transition from one sister, Emma, to another, Ellen. And it proves to have been the *mother* who was dying, exactly as intimated in the text, whose last wish was to see her sister Ellen, who arrived too late, the journey being one of eight hours. *Ed.*]

The sitter thinks this Emma was brought up with a strong tincture of Swedenborgianism and if so she should hardly have said that she "did not know that the after death is like this." But she attended the Congregational church and this may have removed all ideas of Swedenborg. [But it is the sitter's mother, not her Aunt Emma, who is represented as saying this, and Mrs. Drew thinks that the remark is quite pertinent to her mother. *Ed.*]

7. "Richard" is the name of the sitter's husband and also that of a son. Both are living. [It should be added that nothing was said which implied that a dead "Richard" was meant, as in connection with the preceding names when it was stated that "Father" "is with me," "and Je Jes," "E on this side is with me" and "Henry, Emma." Considering this perhaps "You know 'Richard'" more naturally implies that he is living, as was the case. *Ed.*]

8. No Aunt Ruth and no Aunt Rebecca are recalled or known. The names are not intelligible to the sitter. [But the next sentence "not yet but I will get it to you as soon as I can," expressly implies that the communicator is aware that the names "Ruth" and "Rebecca" are not correct. *Ed.*]

(What is that?)

b a b y [pause] baby I find [distress and pause.] [9]

I know what it is that you want most and I will get it.

(What is it about?) [Thinking of deceased daughter.]

about contacts with us medium but not where [read 'when']
where we wish the mediumship to be for it is unsatisfactory as
produced

(Tell all about it.) [10]

at present but the power will be more balanced presently and the
trouble disappears and the seeming [written and read 'seeing']
seeming [written and read as before.] s e e m i n g hallucinations will
resolve themselves into literal powers for good to those in need

(Give us advice as to how to go on with it.)

Yes I want to do that for if it is left as it is it becomes a hind-
rance and we desire it only for good and do not wish to make trouble.
I know it will take only a few experiments to make great progress
but fear fear is not the best equipment to begin any work with * *
[scrawl or 'Jo'.] [Struggle.]

(I understand. Stick to it.)

I want to establish confidence and [N. R.] definite . . . and defi-
nite contacts which will overcome these influences which are like
floating [read 'fleeting'] f . . . [Distress and pause.] floating con-
nections which do not make for the best use of the God given power.

9. There is a little baby grandson, a child of the sitter's son "Richard."
It is not stated that this was meant, but both the habit of abrupt changes
of subjects and the fact that the child was more definitely identified later
would favor the interpretation given. Otherwise the reference has no
meaning. [The words "little baby I *find*" might imply that the communicator
had not known the child in her life time, which was true. It was born after
her death. *Ed.*]

10. The sitter was especially interested in hearing from a recently de-
ceased daughter, a fact which I did not know at the time, and hence this
was uppermost in her mind at the time, not the allusion which is immediately
made in answer to her question.

From facts learned about the efforts made to hear from this daughter I
would say that it would be quite natural for the communicator to infer
that a medium was uppermost in the sitter's mind. In fact she had had a
private person at her house several times to try for messages, a fact that
I did not know then. The results were very unsatisfactory, tho the sitter
was convinced that the woman was psychic.

I know those who are striving to use you and I will do all I can.
Mother.

(Thanks.) [11]

[Pencil fell and head fell back on pillow. Distress and pause.]

[Sitter left room, pause, opened and closed eyes, shivered twice and showed some distress, but awakened soon.]

Mrs. C., J. H. H. and Mrs. Drew. May 13th, 1919. 10 A. M.

[Subliminal.]

[Pause, sitter admitted, long pause and reached for pencil.]

[Automatic Writing.]

[MOTHER OF MRS. D.]

Mother will try to give more of the help from this side for it is from this side help must come. th ... [pause] the need of an avenue of expression is so great that we try to do everything to impress that on your mind and then the comfort will be given naturally.

It is not because I was a believer in these things that I can come but because I have made it my one purpose for some time now to give help to you and those near you. I have so many with me who wish to send messages and so many who are eager to hear you respond to their efforts and time will prove the wisdom of the means and ways they have been using.

The gift is yours and you may come into a larger understanding of it if you will accept directions and help from us. [12]

I want to say something about another who is with me and who wants to try a little later to get her message to you directly [written

11. The woman is clairvoyant and has veridical hallucinations both in the normal and the trance state. But they are fragmentary and often so symbolic that it requires one well acquainted with the subject to understand them. The woman is obsessed with the fear that her subconscious is the source of the messages, and it certainly moulds them, so that, if she knows that her own mind is affected in the process, it is natural to have this fear.

12. The sitter is not aware of any psychic powers. In the course of the sittings this is insisted on and it will be noted later. [Mrs. Drew does not know whether her mother did or did not believe in spirit messages. She never heard her mention the subject. If the mother had believed in such things she probably would have been heard to mention such matters. *Ed.*]

'directly'] [N. R.] One girl girl of family who would come with such sure expression of love. Dear do you know B [pause] B [pause] Brother.

[I looked at sitter and she shook her head, but I remained silent.]
Brother to her alive.

(Have you a brother alive?) [Said to sitter.] (Sitter: Oh yes.) [13]

and sister here.

(No.) [Sitter shook head.]

sister gone long long time.

(Whose sister?)

[Pause.] * * [scrawl and pause.] hers.

(Lady present you mean?)

* * [scrawl.] I am trying to tell of a sister over here in spirit a tiny babe gone long ago and all but forgotten [14] and I wish to ask if she knows H e s t e r [substituted name].

(Yes.) [Sitter nodded assent.]

who is alive understand.

(No, does not understand it.) [Shook head.] (Sitter: Not in the family.)

a girl living [read 'long'] living a living Hester.

(Don't recall her.) [Sitter shook head.]

who is a friend alive and who has some qualities somewhat like her this present one one present I mean.

(I understand. Go ahead.) [15]

13. Evidently the allusion to a "girl" is to the deceased daughter from whom the sitter wished to hear. It is an abrupt change to "brother" and the reason is not apparent. But the sitter has a living brother, as asserted in the text. [As the dead girl has just been referred to, it may perhaps more likely be that the brother of the girl is meant. According to either interpretation to say he was living is correct. *Ed.*]

14. [If the opinion that the brother referred to is that of the deceased girl is correct, then the sister would be hers, and there is one. But it appears that there had been no sister either of the girl or her mother, that died as a babe. *Ed.*]

15. There is some confusion here. The sitter does not recall any Hester, but did so later. Hester is the name of a living friend of the deceased daughter from whom the sitter wished to hear. Hence the statement that she is living is correct and it would be quite natural for the deceased daughter to refer to her. Apparently she is thought to be psychic from the

You know you are somewhat puzzled by the power this present one possesses.

(You mean me?)

no no the lady the sitter

(I understand.)

psychic and nervous over it.

(I don't notice it.)

You do not know she is psychic.

(No I don't.)

Yes and perhaps it would not be as noticeable as some other points but there is possibilit [pencil ran off pad and not read.] possibilities of an unfoldment for some particular work not mental not automatic writing but a purely physical power which may seem strange because there is not a superabundance of physical strength but there is a quality which can be used to make connections for physical manifestations of a light fom [read 'from'] light form such as taps [read doubtfully] taps and movements of small articles.

(It is not known at all.) [Sitter shook head.]

I would not talk so much about it if it were known. It is to draw attention to the case and unfold some of the power. [Pause, pencil fell and reinserted.]

(Yes, but we must have evidence of personal identity.) [16]

Have to give what I think is most important without regard to your wishes.

(I understand.)

If we did not know any more than you do it would be useless trying to make connections except for the comfort of the knowledge that death does not end all.

(Yes but it takes the evidence to do that.)

I did not make any objection to evidence. I simply had a message to deliver.

(I understand.)

I think you make too much fuss about evidence and spend so much time trying to get it when the whole purpose is to enlarge and

comparison with the sitter and the immediate statement that the latter is psychic. But the fact is not known, if true.

16. There is no evidence in the sitter's experience that she is psychic in any sense. She has never had any physical phenomena, and we may add also no mental phenomena of a psychic character.

perfect human possibilities by the power which we bring to our loved ones. It is as if you were always asking God to prove he had an existence [N. R.] existence while the power of God makes your existence beautiful and complete. [17]

I believe in God. I always did and I pray for what I want and I find [read 'feel'] find my prayers answered. I know you do not like this kind of talk but I do not get a chance every day and I use this now.

(I understand.) [18]

I want to ask now if she you see I talk directly to you now I want to ask if she knows S . . . [pause] S a r a h over on this side.

(Yes.) [Sitter nodded head.]

and if Sarah is not a name of one beloved and near to her.

(Yes.) [Sitter nodded assent.] [19]

and I want to ask about a picture which is not very large but is in a frame and which is of one gone more recently which brings tears to eyes at the thought of separation.

(Yes, go ahead.) [Sitter nodded assent.]

and that picture is where it is frequently looked at and talked to but not always aloud but as if saying Oh my darling my darling why did you go. Why were you taken from me when I needed you so much. Understand.

(Yes, what relation?)

Oh [read 'on' as written] will you wait and . . . Oh wait, let me write as I can and not jump [read 'pump'] jump in with your questions.

(All right.)

I know you are anxious but you make me lose time. I have so

17. This passage has the characteristics of Mrs. Chenoweth's own ideas, in so far as delivering messages is concerned. She prefers to help sitters to proving personal identity. Apparently the subconscious resented my insistence on evidence of personal identity. From her point of view the comparison of my course with the insistence that God should always be proving his existence is a good one. But it shows ignorance of the scientific problem.

18. The sitter does not know whether her mother engaged in prayer as stated, but she says she was a religious woman and this makes it very probable that the statement is correct.

19. There are two Sarahs deceased, one a distant relative and the other a friend, and also a Sarah living who is a dear friend of the sitter.

much to say about that person for there should have been something else besides sorrow over her death for there had been so much accomplished before her passing. [20]

[Handwriting here showed some struggle and difficulty and soon changed into larger script but without clear evidence of change of control.]

very active and lovely girl and fearless as a sea gull. [21] the picture is so fine of sea gulls that I use it out [read 'and'] out [read 'and'] Out across abyss of waters [N. R.] waters without track or compass but unerring in flight so was she in death [read 'life'] ded [?] [read 'earth'] Death.

[Presumably DAUGHTER OF MRS. D.]

M ... M ... M a m ... [P. F. R.]

(Stick to it.)

M a m a [pause.]

(Go ahead.)

M a m a. [Pencil fell, pause, opened eyes and sitter left.] [22]

[Subliminal.]

[Whispered some reference to breathing. Mrs. C. was breathing heavily.]

20. [The passage "there had been so much accomplished before her passing" is too indefinite, since it does not appear what was the nature of the accomplishment nor whether the period just before the last illness or a longer period is meant, but it is at least pertinent. The daughter had been active in Red Cross work toward the end of her life. See Note 74. *Ed.*]

21. [The mother thinks that this passage is over-stressed, but says that her daughter was "very free from timidity." But two living persons might easily vary as much in describing a characteristic of a friend. *Ed.*]

22. The sitter replies to inquiries saying that there is just such a framed picture and it is frequently looked at. It is a picture of the deceased daughter from whom the sitter wished to hear. She was a very active young woman. It is probable that the reference to a sea gull and the "abyss of waters" is a confused attempt to refer to her husband who is in the British Navy. Otherwise it has no meaning that is detectible. [Apparently these phrases refer to the girl's way of facing death. *Ed.*] Whether "Mama" refers to the sitter as the mother of the child or is a signature for her own mother who is dead is not determined. It might apply to either, but its proximity to the allusion to the girl rather favors regarding it as a message interjected from the girl herself addressing her mother on this side in identification. But without naming the daughter the passage is a fairly clear identification of her in the collective significance of the facts.

Nit, nit, nit. [23]

[Pause and awakened.]

Mrs. C., J. H. H. and Mrs. Drew. May 14th, 1919. 10 A. M.

[Subliminal.]

[Long pause. Sitter admitted, pause and reached for pencil.]

[Automatic Writing.]

[MOTHER OF MRS. D.]

I will try to help my child. [Left hand covered eyes.]

(I understand.)

I am so glad for this opening to express some

[Mrs. C. crying and sobbing which began to disturb the handwriting.]

things which are and have been in my heart my love my interest and my faith and the wonderful new knowledge which comes to one who knows so little of the reality of the spirit life and who but a mother would have so strong a purpose to bring peace to her child and as I bring peace it is not through my own message much as I prize the opportunity to come but the message I bring or help to bring from one as dearly loved as I love my child. [24]

23. "Nit" is slang for the German "Nicht." There is no indication in the context for either its relevance to the subject of the communication or its meaning. [Here is an illustration of how a seemingly irrelevant and meaningless word may have both meaning and relevance when the clue is found as it probably has been in this case, by Miss Tubby. Remembering that the "subliminal" passages were not written but spoken, it is highly likely that the words should be "Knit, Knit, Knit." In fact, the emendation, which has nothing against it and everything in its favor, as there was not supposed to be any German about at the time, helps to fix the conjecture in Note 20 that the reference a few lines back to "so much accomplished before her passing" was (as Miss Tubby points out) to her Red Cross activities just prior to her last illness, which, as shown in Note 78, consisted in considerable part of knitting. *Ed.*]

24. This again is a covert reference to the deceased daughter, tho it would not be so apparent except for the more evident allusion to her the day before. The reference to bringing peace to the child implies some unrest which would be natural in leaving both her husband and her mother to both of whom she was deeply devoted.

I am almost overwhelmed with the significance of these meetings for they mean the complete revolution of beliefs and ideas but love never marks [read 'mocks'] its . . . marks its passage by its [pause] revolutions but by its definite conclusions and I have the child the child of my [pause] child's [difficulty in writing and keeping control.]

(Stick to it.)

here to write. Understand my emotion.

(Yes I do.)

and the [distress and pause] desire to express is all happiness. We would lift the dark shadow of separation and give the glory of the embracing truth that death is life.

(I understand.) [25]

[P. F. R. Pause.] a

[Change of Control.]

[DAUGHTER OF MRS. D.]

[Writing began and continued very slow and with much difficulty.]

I will try [read 'bring'] [P. F. R., sigh and distress. Pause.]

I will try Mama.

(You are quite welcome. Be calm.)

I do not know how to do this very [I had to move hand very carefully and slowly back to the other side of the pad and the pencil fell and had to be reinserted.] well yet.

(Take your time.)

I want to do it more than anything else.

(Yes I understand that.)

for it will help me

[Difficulty in getting the hand to the other side of the pad repeated and pencil fell again and had to be reinserted as before, tho the process was managed with care and slowly.]

to forget the sorrow I had when it happened.

(I understand.)

[Difficulty of getting hand back repeated.]

25. This is another more definite allusion to the deceased daughter, but its chief significance lies in its being a sort of apprenticeship for the girl to prepare for her own messages.

I did not think [pause] I [sigh] would die did not want to go so soon. I keep violets [read 'rooted' to have repeated.] v i o l e t s for you [read 'of your'] violets for you dear on my [my doubtful] ... [Pencil fell, distress and crying. Pause and rubbed face and crying. Orally:] Oh! [26]

[Catalepsy then came in the right hand and arm and I had to rub it to relieve the condition. It was some time before it relaxed. Pause and sigh.]

[Subliminal.]

Margaret.

(Who is that?) [27]

[Pause, opened eyes and sitter left.]

Oh I'm so sick.

[I held my hand on Mrs. C.'s brow a few minutes and she soon awakened without any feeling of sickness.]

Mrs. C., J. H. H. and Mrs. Drew. May 15th, 1919. 9 A. M.

[Subliminal.]

[DAUGHTER OF MRS. D.]

[Long pause. Sitter admitted, long pause and reached for pencil and some difficulty in holding it for a moment.]

[Automatic Writing.]

May I try ag ... [P. F. R.]

(Stick to it.)

ain. (Yes certainly.) You seem so far off.

(I am right close here.)

26. The daughter here tries direct control to communicate for herself. She did not expect to die, as she was unaware of the dangerous nature of her condition. She died from influenza and just when they thought she might improve. Violets are the favorite flowers of the sitter, the communicator's mother.

27. The meaning of *the name* Margaret is not determinable, unless it refers to a Margaret who had recently died and was the mother of a friend of the sitter. She gave her name and purported to communicate to the sitter through a lady to whom several references were made later in these sittings.

I am so anxious this time for I did not write half as much as I tried to do yesterday. I remember after I go away from here so many things I wish to write. [28]

It must not seem to too hard for you dearest to have me die for it is not the awful thing it seems but you know how I love you and how I have tried to help you since I came here. It is only going a little ahead of you and counting [read 'anything' doubtfully] counting the days as they go as a step nearer to you.

I do not think I care very much about the science of it or the religion of it. I only want you and I try to make you feel that I am with you. [29]

(How do you try to make her feel that?)

Come to her and try to have her see me and sometimes she thinks I am there and sometimes she thinks it is her imagination. You do not know much about imagination do you.

(No I do not.) [Laughing.]

and you do not know my mother do you.

(No.)

She is the most truthful person you ever saw and she does not want any one trying to deceive her and she does not want to deceive herself and I am not afraid that she will be very much fooled unless it is to be fooled out of the idea that it is I who come to her. [30]

28. This allusion to remembering so many things after going away from the medium coincides with the statement made by communicators through Mrs. Piper and suggests the mental condition which Dr. Hodgson thought true for communicators while communicating; namely, a sort of dream or trance state. While this may be true it is apparently not true in the extreme sense which the terms might indicate. But the cumulative evidence is for some disturbance to memory in the act of communicating, even tho it may be nothing more than normal embarrassment such as a person may feel the first time he tries to communicate by telephone.

29. [It is a fact that Mrs. Drew had felt that her daughter was with her "many times." The fact is not strongly evidential, as so many have a similar feeling. But some never do; *I*, for example, have never had it in my life. *Ed.*]

30. My own impressions are that the statements in this paragraph are exactly correct. I could not inquire of the mother on these points. But at first it was apparent that she wished to avoid illusion about the phenomena and she only gradually yielded to the evidence that there was no deception. [My conversations with Mrs. Drew verify this. Besides, Mrs. Drew states that both the thought and the language of such expressions as

[Change in character of writing follows, showing change of method or purpose in the message.]

I want to write about a little one [sigh and struggle.]

(Stick to it.)

a little child and about H [pause] H o r a [portion of substituted name] [P. F. R.]

(Stick to it.)

H o r a c e [substituted name]. [31]

(Yes, stick to it.) [Sitter nodded assent.]

and about a piece of music. I must try and think hard about the one piece which I like so much. * * [scrawl and pause.] W . . . [pause and distress.] W i l l think in a moment.

(All right. Take your time.)

[Pause.] * * [scrawl and pause.] E . . . [purposely not read.] * * [scrawls.] about Calling Calling M e. Calling me. she knows I think.

(It is not clear yet.) [Sitter shook head.]

I Hear You Calling Me, [relaxed hold on pencil a moment.] and I w . . . [pause] wonder if she knows about blue blue color robe [N. R.]

(What is that word?) [32]

I liked blue . . . robe dress. [struggle.]

(Yes.) [Sitter nodded assent.]

dark blue dress one I liked so much for so many things and. I often come in that dress to you dear, but it is not the one I had on when put away. Lighter one then [N. R.] she knows

"You do not know my mother," "She is the most truthful person you ever saw," etc., are very like her daughter. *Ed.*]

31. The "little one" referred to is probably the young baby of the sitter's son. The indication of this is the immediate allusion to "Horace," who was a friend of all the sitter's children after they were practically grown up and who died last autumn. The sitter's son was very anxious to hear from him, so that it would be natural for the deceased daughter to refer to him. ["Horace," in addition to being a particular friend of the whole family, died about four weeks after the daughter did. The relevance, therefore, is marked. *Ed.*]

32. The deceased daughter was fond of music, but not excessively so. The mother understands that there is such a piece of music, but does not know whether the daughter was fond of it or not.

(Sitter: That does not apply.) [Thinking it meant blue dress when buried.]

which [read 'where'] which one was mine at last and that I liked too but it was very different and I want to say something about my head [?] and hair [N. R.] and books. [Pencil fell.] [33]

[Subliminal.]

I can't. I can't. I can't.

(Yes you can.)

No I can't. [Distress and pause.]

[Shivered, hand on breast and then clutched fingers. Long pause. Reached for pencil, which was given.]

[Oral Control.]

E-v [substituted letters] [pause] [Whispered.]

(What is that? Speak loud.)

[Pause.] (E-v.) [Long pause and reached for pencil.] [34]

[Automatic Writing. Change of Control.]

She can write the mother [read 'makes'] can write [all four words not read.] [Pencil fell.]

[Change of Control. Oral.]

T-h-e * * *

(I can't get it.)

(Sitter: The mother can.) [I then saw what the writing was.]

33. The daughter had a blue kimono and also a blue dress. [To the queries: "Was your daughter fond of the blue dress or kimono? More so than of other such garments?" Mrs. Drew responded: "I think she liked her blue dress and kimono best, not with a decidedly marked preference." This is enough to make the liking indicated in the text a correct reference. *Ed.*] It is true she was not buried in the blue dress, but in a "lighter dress" to which more definite reference is made later. The reference to the head, hair and books is not definite enough for comment. [The communicator had a great deal of headache in her last illness. Mrs. Drew cut off a lock of her hair after death to give to her husband. In reference to her wearing a "lighter dress" when she was "put away," see Note 48, which verifies the statement. *Ed.*]

34. "Ev" may be an attempt, the mother thinks, at the name "Evan" [substituted name], who was a friend of all the sitter's children and died last fall. They were all playmates together. But I think it more probable that it refers to the Eva mentioned later. Cf. Note 54.

G-e-n-e-v-i-e-v-e.

(Genevieve.)

Yes. (Genevieve who?) [Pause.] P. Genevieve P. [Pause and reached for pencil.]

[Change of Control. Writing.]

[Communicator? Intermediator for DAUGHTER OF MRS. D.]

There are a few things which she wanted to write but lost hold and here is one of them. Was there any one called Genevieve who was closely associated with her in life.

(Yes.) [Sitter nodded assent.] [35]

and was there a small watch which she especially liked. It looks like a very tiny one as if it might be a watch used for some especial thing and she holds it in her hand as if she cared [N. R.] much . . . cared much for it.

(Sitter: Perhaps.)

and there is with her on this side a cat. It is rather a queer thing to speak of just now but it seems as if it were a pet of another period [N. R.] period of her life. It is gray that is it is a sort of gray or totoise [tortoise] [not read at time.] color and is very bushy and not very [read 'only'] larg . . . [large] . . . very large but thick [read 'think'] thick hair. Did she have a pet cat.

(Sitter: I think she had two kittens once.) [36]

and there is a collection of pictures which seems to be a lot of unmounted [N. R.] unmounted [read 'uncounted'] mounted snap shots as if they were in a box without any particular care but she thought much of them and I see her loving the out door life but

35. "Genevieve" P. is the first name and initial letter of the last name of the sister of the "Hester" who was the friend of the sitter's deceased daughter. Cf. Note 54.

36. The communicator had a small watch which she used a great deal. It was a wrist watch. She wore it much during her last illness. There is no known reason for mentioning a cat in this connection and the only conjecturable interest it might have is the fact that the communicator lost two kittens once very tragically. This was when she was a little girl. But there was another cat that was killed by the elevator in the house in a very distressing manner. This cat was gray. The two kittens were yellow and white, and might suggest tortoise color. If there is confusion between the two kittens and the other cat the incident is especially pertinent. The hair of the cat was not bushy, but it was not a large cat.

quite studious [written 'studious' and not read.] studious and careful of her work that is she did not neglect her school work for the out of door life but the conscientious [read 'conservative'] conscientious spirit of the girl was always manifest in her earliest days. She did not expect to die and neither did those about her expect it. [37]

Tell me did she love the sea the ocean.

(Not recognized.) [Sitter shook head.]

I get a picture of the ocean and I thought it was her interest in it but it may be she was interested in ... was was interested in some one or something across or on the sea. It is as if she stood look ... out ... stood looking out across the sea with such longing and such disappointment over her own death at just the time it came but she is happier now for she has found a way to reach her loved one. [Laid pencil down, paused and reached for it again.] [38]

Is there one called Ethel [substituted name].

(Yes.) [Sitter nodded assent.]

heard he[r] say that just as I put the pencil down. [Pencil fell.] [39]

[Subliminal.]

[Pause, began to wake and sitter left. Pause, opened eyes and awakened.]

37. The daughter had many unmounted pictures kept in boxes and baskets without any special order to them. She was fond of outdoor life but sacrificed it, as stated, to her studies. She was a specially conscientious girl. As remarked already she did not expect to die.

38. This is a specially interesting passage as it shows the result of the pictographic process so clearly. Interpretation has to be so much of the process that the control at first took it to indicate the communicator's interest in the ocean, but at once corrects it spontaneously to an interest in some one across the sea, which was especially pertinent on the ground that her husband, as already stated, was on the other side of the sea as a member of the British Navy. He was especially anxious to hear from her, so that her interest would be naturally expressed in the last sentence of the paragraph. [Relative to that interest, the mother pronounces this passage "correct and excellent." *Ed.*]

39. The deceased daughter had a dear friend and also a cousin named Ethel.

Mrs. C., J. H. H. and Mrs. Drew. May 19th, 1919. 10 A. M.

[Subliminal.]

[Sigh, pause and sitter admitted. Pause and reached for pencil.]

[Automatic Writing.]

[FATHER OF MRS. D.]

I will do all I can to give you help and assurance of the conscious life of those you hold most dear.

I with others who see the power you possess to give the spirit expression will make every effort to put that power into action. I Father Father [written with some stress and difficulty.]

(Very good.)

heard your prayer for guidance and help [40] in these matters and know the effort you would make to have everything as [pause] * * [scrawl.] clear and definite as daylight [41] and it only takes a little time to perfect the expression.

I want to write about S y l v ... [purposely not read and distress.]

(Stick to it.)

S y l v ... ['v' not completed.] [P. F. R.]

(Stick to it.)

S y l v e s t e r. [sitter shook head on my looking at her.]

S y l v ... not quite right yet but you may know whom I mean.

(Who is he anyhow?)

S y l v e s t e r. One who is here a spirit and with power to do much that I cannot accomplish but I have not given all I want about the name. It is one who has long tried to get into the work and give you the personal joy of a service for God.

(Is he a relative?)

Yes but not of the last generation and with him is one whom I

40. [Mrs. Drew was accustomed to pray for "help and guidance." She was struck by the fact that her purported father showed knowledge of her praying and employed her own words. Of course it is rather a trite expression. *Ed.*]

41. ["Clear as daylight," Mrs. Drew says, is a very characteristic expression of her father's. But I do not think that much weight can be put on a fairly common expression picked out from a mass of verbiage, even though the purported communicator was accustomed to use it. *Ed.*]

call my father and one who is E ... E ... [pause] E d w a r d
[pause]

(Go ahead.) [42]

and we are quite as much interested to watch the wondrous unfolding which comes from this association as to see the truth as a demonstrable [N. R.] demonstrable expression from spirits.

Wait a little. I do not wish to get into abstract statements. I want to keep to the point which is to make clear that we are all working together for the dual purpose of unfoldment for her and demonstration of a truth.

[P. F. R. and a change in handwriting, but apparently not of control. The sequel shows a change of subject and an apparent attempt to connect with the deceased daughter.]

I wish my little girl would try to write more. Who is the lady who asks so many questions about the reason of this and that.

(Do you know?)

You see I know more than I can express in this feeble way and I want to say something about a lady living who asks many questions of this one here and seeks to get answers that will set her mind at rest.

(Of which one there?)

Of the young one here. Understand.

(All right.)

and the young one has so much feeling and affection that she makes constant effort to connect with her mother [written with stress and strain.]

42. Sylvester is the name of a relative of the sitter's mother and far back in the family. There was also a Sylvanus far back in the family and he may have been meant, as suggested by the communicator's statement that "Sylv..." was not quite right but that the sitter would know who was meant. Sylvanus was on the father's side of the house and as he was communicating it might be more natural to mention this Sylvanus. There were two Edwards, brother and nephew of the sitter's mother. [As after two writings of "Sylv" and the completion to "Sylvester," the communicator went back to "Sylv" it seems quite a fair guess that Sylvester was not right as is plainly stated—"not quite right yet"—and that the obstacle was met just at the end of the first syllable, as easily could be if the psychic's subconsciousness was more familiar with "Sylvester" than another name with the same opening syllable. This inference is supported by what follows, "I have not given all I want about the name." *Ed.*]

(I understand. Go ahead.) [43]

and it is a great joy for her to know that the death which seemed at first such a tragedy did not [distress and pause] close the doors of life to her. My grandchild [N. R.] grandchild her child and the joy of the whole family and will write soon again. [Pencil fell and much strain and some distress.]

(I understand.)

[Pause, sitter left, pause, opened eyes and awakened.]

Mrs. C., J. H. H. and Mrs. Drew. May 20th, 1919. 10 A. M.

[Subliminal.]

[Long pause. Sitter admitted, long pause and reached for pencil.]

[Automatic Writing.]

[DAUGHTER OF MRS. D.]

I will try to write to you my darling mother. You who wait and long to have me come with my [pause] full [pause] power to express what I know and rember [remember].

O sometimes it seems as if I could not wait to tell you all the things I have learned since I came to this new life. I do not care so much about the far off future as I do about the daily visits with you. Everything else can be set aside as far as I am concerned, if I can only make myself real to you and give you the evidence of my presence as I wish to do.

I think it is good for me to have this work to do for myself for it gives me something each day to work for which seems to connect me with the life I used to have and I never feel that I have lost you. I feel your loneliness and homesickness for me. I often think

43. I know from experience that the sitter wants to know the reason and explanation of things and is a great questioner. She told me herself that she was called "an interrogation point." She did not ask many questions of the daughter at these sittings, so that the allusion is not a suggestion to the subconscious of the medium, but she undoubtedly had her mind full of queries she wished to ask and betrayed their presence a little later when she got used to the sittings. [Mrs. Drew says that she asked Dr. Hyslop so many questions outside of the sittings that she herself felt that the reference was to her. *Ed.*]

you must hear me talking to you when you go to bed. I come and kiss you and try to tell you what a good Mamma [difficulty in writing 'Mamma'] you are to pray for me to be happy. You know how that prayer is always on your heart when you go to sleep.

(That is understood.) [Sitter nodded assent.] [44]

and it gives me a thrill of happiness to know that you are willing to bear the loss and sorrow if only I can be happy and all right but M * * [scrawls, but intended for 'Mamma' and so read.] I too feel the same about you.

You know how I always wanted you to * * ['write' but not read.] write or telephone me just how you felt every day when ever [N. R.] I was ... ever I was away and I never wanted to go so far that I would not be in touch with you for we had such good times together.

(That is understood.) [Sitter had nodded assent to my look.] [45]

and it seems so strange that it should be us [pause] that we should be the two to be separated when so many girls go away and do not seem to care after they go what is happening at home. Sometimes I can understand your thought ['your' read 'You' as written and 'thought' as 'though' doubtfully] your thought when you wonder why death should come to me when we were so happy always together but I do not know how to answer your question.

Perhaps some of the other girls would be troubled with regrets because they had not cared more when they were alive but we have no such regrets as that. it was one long day of love and it lasts over into this life and I see so much to be glad for in that I am planning

44. This passage is characteristic enough, but not verifiable otherwise except the allusion to prayer and feelings when going to sleep. These latter incidents are exactly true, and of course represent very private incidents in the life of the sitter.

45. The statement about writing and telephoning is not more true than for most people, but would have more pertinence if connected with the husband, tho not strictly true of him. She was always anxious for letters from her husband and while he was crossing the Atlantic and in the Mediterranean was always anxious for cables. If the statement about writing and telephoning is a confused reference to this it has pertinence. Otherwise it has no evidential value. The attitude of mind, however, is very characteristic.

all the time for the days when you will get home to me and I have some surprises for you. [46]

I thought I would write about a little ring I had a long time ago with a stone in it blue little blue ring remember it.

(Yes.) [Sitter nodded assent.]

I often think of how happy I was with it and then later I had another * * [pause and scrawl.] turquoise ring [difficulty in writing.] my birthday present.

(Not remembered exactly.) [Whispered by sitter.]

and the chain I loved so much gold small. I try to recall some of the things put away for I used to keep everything put away after I got through wearing it. you remember my box of little things put away by myself before I ever thought of dying not packed away but by themselves [N. R.] themselves apart from the things at last. [47]

I wanted to say something about a white chiffon [writing now labored and difficult]. I cannot seem to write about it. Remember white dress.

(Yes, go ahead.) [Sitter nodded assent.]

put on last [N. R.] last resting . . . last last last dress on body.

(Yes.) [Sitter nodded assent.]

white one I liked. understand (Yes, tell just what dress that was.) [scrawly writing.] yes [to reading] one that I had for another occasion more happy than the casket. [P. F. R.]

(Stick to it.)

You know dearest how pretty it was and how I loved it but I am glad you put it on me at the end for I fel[t] as if I were going to be M . . . [P. F. R.]

(Stick to it.)

46. This passage is characteristic enough, but not specially evidential. How far it does justice to other girls or is a subconscious interpretation is subject to differences of opinion.

47. She did have two rings. One had a blue stone in it and the other was a turquoise ring given her on her birthday. [The daughter had two turquoise rings, one when she was a little girl. The words "a *little blue ring* I had *a long while ago* with a stone in it blue little blue ring * * * how happy I was with it and then later I had another turquoise ring" seem quite suitable. *Ed.*] She also had a small gold chain which was put away. The little box of things is probable but not recalled by the sitter. [When I later saw Mrs. Drew she was able to say that there was such a box, containing small articles, as jewelry, and that it had been put away. *Ed.*]

M a r . . . [Pencil fell and distress.] [48]

[Pause, sitter left room and eyes opened. Pause, sigh and awakened.]

Mrs. C., J. H. H. and Mrs. Drew. May 21st, 1919. 10 A. M.

[Subliminal.]

[Pause, sitter admitted and hand reached for pencil.]

[Automatic Writing.]

[DAUGHTER OF MRS. D.]

I felt so glad after I found I had been able to hold on to the idea of the work here. It seems the most wonderful thing in the world to be able to say something about the things that are of another life. I hope I may be able to do more this time. [Distress.]

(Stick to it.)

It was a dress I was trying to say something about when I lost hold

(I understand.)

and now I wish to return to that subject but before I take it up I want to say how much I dislike the mourning black

(I understand.)

It is so sad and sombre looking and is a constant reminder of an event of sadness and I wish it could be done away with. I like the light and pretty things best and like to remember only the joyous times.

I want to know if you recall something about some white shoes white slippers which were put away afterwards after the death.

(Yes.) [Sitter nodded assent.]

There was some idea about using them but it was given up. I mean some idea about using them for the burial but was given up. I am not sure that this is quite clear for it was when I first began to take [pause and distress.] interest in what was going on and I saw them [written and read 'him'] them with several other things which had been brought out for use and then they were put away

48. Her wedding dress was white satin and chiffon and she was buried in it. The reference to marriage in this connection was very pertinent, tho the word was not completed. She was very fond of this dress.

again and there were other things put away at the same time some little under [N. R.] things . . . under things that were not used. [49]

It seemed so strange to me to see and know what was going on. I felt as if I were in a dream.

(It is funny to be at one's own funeral, isn't it?)

Yes it is like a dream from which you expect to wake up and find it is a dream.

(I understand.) [50]

I want to write M for another person. M a r i e [purposely not read.] Marie M a . . . [pause] that [read 'and'] much . . . much is right. M a r i e M a r i . . . M a r i o n . Yes Marion.

(All right.) [Sitter nodded assent.] [51]

and I want to write about him.

(All right. Do so.)

You know to whom I would refer one I love, and did not want to leave.

(Tell all you can.) [52]

49. [The mother says, "I do not know whether she disliked mourning black, but her father and sister have an aversion to it which she naturally may have shared." *Ed.*] The mother started to put on white slippers for the burial and then laid them aside. Later the nurse put them on. Other things were put away. [The passage, "There was some idea about using them but it was given up. I mean some idea about using them for the burial but was given up," is perhaps more consistent with the spiritistic than the telepathic theory. For the sitter knew that the nurse put on the slippers afterward as well as that she herself gave up the idea, but the daughter might be expected to observe her mother's movements more closely than those of the nurse. *Ed.*]

50. If we can accept this statement about the dream like state in being at one's own funeral, it would explain why certain phenomena are reported in connection with that event. It is probably imperfectly described as "dream-like," if the resemblance to a dream is pressed too far. But there is probably something abnormal connected with the consciousness of one's own obsequies.

51. Marion is the name of a living cousin of the sitter who was not well known to the deceased daughter. It is also the name of the sitter's secretary. The mother says, however, that her daughter would not call her by her first name.

52. This is a reference to her surviving husband. It broke down, however, probably because of emotional influences which seem to have affected her communications whenever she referred to him.

And I have some matters I think I could [read 'would'] could talk over with you and make you both feel better [sigh.]

(Very good.)

and there were several reasons why it was so hard to go just when I did. always hard but harder just then and [difficulty in writing.] I want to refer to a book of prayers religious book [P. F. R.]

(Stick to it.)

which was used at the time I have referred to before the funeral.

(I understand.)

very simple [N. R.] simple. You know what I mean.

(Sitter: I guess so, but am not sure. Make it plainer.)

very simple service with prayers familiar to all of us and something I loved especially [pause] Ne ... [purposely not read.] I thought I was going to write about a hymn [struggle to retain control.]

(Well, stick to it.)

You ... Still Still with Thee [scrawly] I would have tried to say that myself if I could have sung to you. [P. F. R. and distress.] [53]

[Change of Control.]

[DAUGHTER through an intermediary, probably "HENRY," uncle of the sitter.]

H ... Henry I want to help her but she seems to be getting along very well. Do you know Gertrude

(Yes.) [Sitter nodded head.]

who was a friend or relative of hers.

(No.) [Sitter shook head.]

53. The funeral service was a simple one. It was the Episcopal burial service containing prayers, also some prayers written by the officiating clergyman who was an old friend. The mother does not recall any such hymn as indicated or used at the service. Those which were used and which she recalls have no suggestion of the words here mentioned, and whether she liked such a hymn is not known. [It is not known whether or not she was fond of any of the hymns sung. But "Ne," taken in connection with "Still with Thee," suggests that she had begun to write "Nearer, My God, to Thee," and this was a hymn which she is known to have admired. Possibly the alteration was in order to express her sentiments relative to her mother. *Ed.*]

She spoke the name Gertrude and apparently was thinking of one alive by [read 'try'] by that name and she also spoke the name of Evie or Evan some such name as that. Do you know Eva [substitutions are made which present a close parallel].

(Yes.) [Sitter nodded assent.]

Evie a name like that.

(Eva is known.)

All right and is [read 'it is'] And [read 'Aunt'] And is there one whose name is H e r bert.

(Yes, go ahead.) [Sitter nodded assent.]

Herbert and J ... [pause and pencil moved back and forth over pad.] J o h ... ['h' not quite completed.] I do not get that clearly. I thought it was J o h n Is there an Uncle over here who is John.

(Yes.) [Sitter nodded assent.]

very kind and good Uncle John who wants to help H very much. H e ... Who is Hester.

(You tell.)

Does she not know Hester.

(Sitter: There are so many Hesters.)

I think it is a family connection for it seems like one the girl knew rather well. [P. F. R.]

(Stick to it.) [54]

and now she shows me two rings of significance one is like a wddg [purposely not read, tho seeing what it meant.] Wedding ring and is shown [N. R.] broken shown broken as if symbolical of

54. "Henry" is the name of the sitter's grandfather on the mother's side and was mentioned before. Cf. Note 5. [In an addition to the note referred to I have discussed the probability that Henry is the sitter's uncle, rather than her grandfather. *Ed.*] Gertrude is the name of a friend of the family, but not intimate. "Eva" is the name of a younger sister to the communicator's friend "Hester." It is probable that it was she that was referred to before and alternatively explained in Note 34. Herbert is the name of a friend, not a relative. John is the name of the sitter's great uncle. [Also of an uncle of Mr. Drew, therefore a great uncle of the daughter. It is not known whether he is dead or not, though this is likely. *Ed.*] "Hester" is the name of the deceased daughter's most intimate friend. "Hester's" sisters, "Eva" and "Genevieve," were also very well known to her. Cf. Notes 34 and 35.

something to her and the other is a ring with a large or rather large stone in it and is apparently of some value as well as of sentimental import. Understand.

(Describe it in detail.)

It is a stone of good size and I think a diamond from its setting and is not very heavily set in * * [scrawl.] gold but quite plain but I see her hold it up as if to read an inscription and there is what looks like an 8 [pause] other things also 8 [pause] I am not sure whether that is 8 or E. You see they look so much alike.

(I understand.)

Does [not read at first.] Dec. Dec. mean anything to her.

(Yes.) [Sitter nodded assent.]

and does Dec. 18 mean anything.

(Sitter: No, but I may be wrong.)

I think it is Dec. 1918. yes as if Dec. '18 was written to save time.

(I understand.)

last Dec. that would [55]

(New pencil.) [Changed the worn pencil, but control broke with it. Long pause.]

[Oral Control.]

I want to stay.

(Say what you wish.)

I tried so hard to come at home.

[Pause, distress, right hand fell down from face to lap. Calm, pause and opened eyes. Sitter left. Pause.] * * [not caught, but awakened and asked me "what?"]

55. There was, of course, a wedding ring. There were "one or two diamond rings," according to the mother. [The engagement ring had a diamond, but it was set in platinum, was not large, nor was the setting quite plain. If any diamond ring of hers was described correctly, it could not have been the engagement one. *Ed.*] The mother does not know of any inscription in it. The date of December, 1918, means nothing in her life. [Since then Mrs. Drew has made inquiries and finds that December 18th, 1917, was the day when her son-in-law's steamer was scheduled to reach New York for his wedding, but it actually landed later. But it happens, also, that the husband's next return to America, after her death, was also in December, and this was "Dec., '18," as the control thought, but was not sure, that the reference meant. *Ed.*]

Mrs. C., J. H. H. and Mrs. Drew. May 22nd, 1919. 9 A. M.

[Subliminal.]

[Pause, sitter admitted, pause and reached for pencil.]

[Automatic Writing.]

[MOTHER OF MRS. D.?)

I am so glad that we have opened the door for my child. It has been a long time since I desired to give her some light from this life and what I could not do alone sorrow has helped me to do. suppose I write it sorrow and science for neither one alone could have compassed the circle and now I feel we have fairly begun the great work.

I have been trying to help her child and that gives us the three generations with the binding middle link on your side. [56]

Do you know one called E n o c h.

(Sitter: Long time ago.)

E n o c h. I am afraid I cannot get all I want to about him but he is over here with us and seeks to find a time to send a message and I reminded [written with difficulty] him that there were so many nearer who must be spoken of if we get a chance and your friends said pass the name in as it was unusual so here it is and with him is S . . . [pause] S u s i e. an old lady Susan.

(Not recalled yet.) [Sitter shook head.]

Aunt Susie often called that by us. But I must say something about her father understand.

(Yes, tell who it is.)

I mean the father of the girl I am trying to help. Papa.

(All right.)

and so much to say and hard to get it just now but time will do much for him. [Pencil fell and distress. Pause and reached for pencil.] [57]

56. It is a true and interesting fact that the mind of the sitter is such that it would not be led into belief by mere sorrow. It requires a thoroughly scientific view of the subject to move her.

57. Enoch is the name of a neighbor's son and known when the sitter was a child. Susan is the name of an Aunt, as stated in the record, of the sitter's children. [But this Susan was neither old nor dead, as stated in the text. Somewhat later than the time when she knew "Enoch" the sitter knew an old lady named Susan S——, who must be dead, but she does not know that she was called "Aunt Susie." The reference is therefore unevidential,

[Change of Control.]

[DAUGHTER OF MRS. D.]

I do not want to give up all the time to day to her for I am beginning to see how wonderful it is to do some of these things for you darling Mamma mother. I have never been far from you since I died. I know how much like a tragedy it seemed to those who saw only the cutting down of so much promised joy but I lost the sense of the tragedy in the gladness that came to me when I knew that this life was but a continuation of the one I had left.

(Whom did you leave behind?)

You mean whom did I leave that I loved so much. .

(Yes.)

You refer to him to him who I . . . [pause] who loved me.

(Yes.)

and who has had so little of the life which we hoped to have together. [Difficulty and struggle in writing.]

(Stick to it.)

I will not stop till I have to do so. You need have no fear about my being a quitter [written with difficulty]. I wanted to write that word for it expresses what I feel about this work. Of course it seems strange to talk all these things before you but it seems the only way and so I bare my heart secrets hoping to give the complete evidence of myself as an individual.

I had so many happy plans and life just looked like a dream for me.

(It would be better if he could come here, but as that is not possible just now, I can serve as an intermediary and shall be glad to transmit all you can tell for him.)

Yes I understand and I know he loves me and is afraid I took some [read 'home'] took some chances and was too tired and had no strength to recover. It was all so sudden that I think my strength

though it is quite impossible to affirm that the sitter's mother did not know such a person. *Ed.*] The spontaneous correction of the possible interpretation of the allusion to "her father" is interesting evidence of the fragmentary nature of the messages. The statement that "time will do much for him" is an interesting reference to what is necessary to influence him on spiritual matters. [The dead girl called her father "papa," though more often "daddy." *Ed.*]

had nothing whatever to do with it. You will know what I mean I think.

(Sitter: No I do not.) [First nodded assent and at once corrected it.]

but yes dear I had been doing so many things that I was interested in and in his despair he has wondered if I had been overtired in some ways but it was not that. it was nothing that any one could have [pause] averted. I do not mean it was fate [read 'full'] fate but it was unavoidable. Yes [to reading.]

(What was he doing?)

You mean his work.

(Yes.) [58]

I ... [pause] S o l ... [N. R. purposely.] [Pause and distress.] S o l ... [purposely not read, hoping it would be finished.]

(Stick to it.)

S e r v ... [P. F. R.]

(Stick to it.)

i n g. S e r v i c e

(Yes, what service?)

for U ... [pause and purposely not read.] Service and I want

58. The reference here is clearly to the communicator's living husband. No one thought of her as exposed to an early death and no doubt the ideas of the husband are approximately stated correctly here. [More definitely, the husband did think that she had perhaps over-exerted herself and lost strength to resist the disease. She was very tired when stricken, partly from insomnia. *Ed.*] He did feel her loss as described, so much so that the mother sought these sittings to help him out of his grief. [In the next sitting the same communicator makes the reference certain by the word "husband." In the present sitting Dr. Hyslop asked "whom did you leave behind?" The implication, of course, is that someone she was fond of was referred to, but this might be a sweetheart, husband, child, or even a favorite brother or sister. But first the replies indicate that it is a male, immediately afterward refer to a life with him which had begun but which had continued but a short time—which, together with the references to plans which both had, not applicable to an infant, could hardly indicate any but a husband—then comes the word "marry" in connection "with my loved one," and in the next sitting the word "husband" without any intervening help from the sitters. What is said about the husband's feeling that she may have taken chances and become too tired is correct. The word "sudden" is quite correct, as the illness lasted but six days. *Ed.*]

to talk about that for the worry was not for me but him. [P. F. R. and distress.]

(Stick to it.)

It brings it all back so vividly and I feel again the separation [distress and difficulty in writing.] but I love him. I love him and go to him go to . . . [writing ran off into mere scrawls and control nearly lost.]

(I understand.) [59]

[Pencil fell and distress and after pause reached for pencil.]

Mary [so written and read.] Marry [read 'Mary.']

(Mary who?)

M a r r y [P. F. R.]

(Stick to it.)

M a r r y [P. F. R.]

(Why do you refer to that?)

for him my loved one [P. F. R.] Oh dear I do not mean that as a command to him [*command* not read.] or a suggestion to him. I was referring to the past with him. [Pencil fell and control lost.] [Pause and sitter left.] [60]

[Subliminal.]

Mildred, Mildred [substituted name].

(Who is Mildred?)

Is the mother troubled?

(I don't know. Who is Mildred?)

[Pause, shivered and awakened, asking me what I said. I re-

59. The husband was a soldier, but rather as a marine, and so was in the military service. Notice that the writing of the word "soldier" was dropped and "service" adopted in its stead, with a tendency to mention probably the United States service, but that was stopped. He was in the British service. We probably have evidence here of the interpretation of the message by the control, tho the method is what the controls call the direct method. Evidently there was difficulty in getting the pictures clear.

60. It is interesting to note the confusion of "Mary" with "Marry." The correction was spontaneous, as the reader will see and not suggested by me. I supposed it was intended to be the name Mary. But evidently the object was to complete the message mentioned in Note 48. Notice also the quick perception of the possible illusion which the message might create in the supposition that it was advice to marry. The allusion to "referring to the past with him" converts it into evidence of identity.

plied that I had asked a question and she did not answer it. She replied that she thought I said "Who is 'Dred'?" [61]

Mrs. C., J. H. H. and Mrs. Drew. May 26th, 1919. 10 A. M.

[Subliminal.]

[Sigh, pause and sitter admitted. Pause and reached for pencil. Pause.]

[Automatic Writing.]

[DAUGHTER OF MRS. D.]

It seems a little hard at first to get my thoughts together after the [pause.] recess but I try hard to hold to the ideas I have and make my memories come with more detail to you for there are so many things I wish to tell you Mamma. [writing ended in scrawls showing tendency to lose control.]

(I understand.)

It is not with any sense of sadness over present conditions that I come but the old sadness which was mine when I found I had to stay away from you all. I am fairly good [pause] sport [62] though and would not make myself unhappy by dwelling [N. R.] dwelling on what I have lost but more on what I have won. I think so many times I will make some clear sign to you at home for you are more ready to receive than the rest.

I want to write another M . . .

(All right. Go ahead.)

for a name understand.

(Yes, finish it if you can.)

M a . . . [pause] M a . . . [pause] r . . . I have two in mind now one Mary understand and one M a c d . . . m c. [P. F. R.]

(Stick to it.)

[Pause.] M a c . . . M a c d o n a l d.

(Not recognized.) [Sitter shook head.]

61. "Mildred" is the name of the sitter's living sister. Note the error in the mind of Mrs. Chenoweth as she returns to the normal state. She could remember only the sound of the last syllable in the name Mildred.

62. [On "I am a fairly good sport," Mrs. Drew remarks: "A correct expression reminding me of her." *Ed.*]

I have not made it very plain and I do not wonder she does not recognize it.

(Who is the Mary?)

Th M ... Mary here spirit. she knows Mary spirit Mary understand.

(Mrs. D.: Perhaps.) (Make it a little plainer.)

I will try. Sometimes called May. Understand now?

[Sitter shook head.] (No, I asked because I know a Mary that I thought might be helping.)

sometimes called May.

(No. Oh, she might have been so called by friends.)

Yes May or Mamie.

(Yes, she was called Mamie.)

Yes I heard it and I thought she would be able to say more and the Macdonald seems to be something she wants to say. It sounds like The Macdonalds are Coming. Yes [to reading] a Scotch song
(All right. Go ahead.) [63]

63. The names Mary and Macdonald represent a most interesting phenomenon in this problem, one that Dr. Hodgson was familiar with in his work with Mrs. Piper. This phenomenon is the intrusion of irrelevant communicators. Note that neither name had any meaning for the sitter, but both have meaning for me. Mary is the name of my wife, always called Mamie in her family and perhaps May by some of her friends. Macdonald is the name of a friend she met in Germany of whom I had lost track for thirty-five years. I think no one but myself knew she had this friend there. Her father and step-mother knew nothing about the fact and she never saw the lady after returning to America. It is probable that my wife was helping the sitter's daughter and in the difficulty some of her own memories were substituted for those of the other lady. The expression "The Macdonalds are Coming" is a paraphrase on "The Campbells are Coming," and may be explained in any way we please, either as a subliminal distortion or as a subliminal suggestion when the name came, or as a similar distortion on the part of the regular control in the effort to put through the name, tho it had already come. It would be very like Jennie P to express the matter in this manner.

At the same time a much simpler interpretation is possible. The name Macdonald may be a mistake for that of McCurdy, a family that my wife and I met in Germany and knew in this country, Macdonald being the maiden name of Mrs. McCurdy and sister of the lady I mentioned above who was with the McCurdys in Germany when we met them. At this time Professor McCurdy was in more or less precarious physical health and the allusion may be a reference to his coming soon. This is only a possible conjecture,

and she told me to go right on and talk about my affairs freely. You know I said I disliked the third person present and she said you did not count.

(All right. That is correct.)

and she told me to talk about my love affairs as plainly as possible.

(Yes, I will keep still about it.)

I thank [read 'think'] you . . . thank you. I want to say right now that my mother is the one I want to come to more than any one else for there is a bond between us more wonderful than the later love understand. The later love love which came before I died and which meant so much to me. [Confusion] was of a different type husband * * [read 'might' but is doubtful and was not corrected.] be . . . [pause] to be quite different from Mamma [struggle to keep control.] You know what I mean.

but all the facts should be mentioned at least as representing suggestive coincidences. [I know the kind of phenomenon with which Drs. Hyslop and Hodgson were familiar, and have myself met with impressive instances. But in the present case it is repeatedly intimated and insisted that the "Mary" is relevant in some way to the communicator and her mother, or at least to one of them within the knowledge of the other. In the face of such insistence I do not think that we are at liberty to refer the particulars to a connection with other persons, unless by their (1) singularity, (2) complexity, and (3) coherence they almost compel us to do so.

But here there are only two main particulars, the names Mary and Macdonald, the first of which is very common, and the second regarded as the name of another person, as it is declared to be, fairly so. In fact, if the last name of the Mary had been given, the sitter, Mrs. Drew, might have recognized it, nor can we certainly say that there was no reference to the name Macdonald which had a meaning to the communicator that she was not able to impart to her mother. We simply are not warranted in urging this as a fact or even as probable. But if we *are* going to urge a meaning to these names in an entirely different connection than that which is insisted upon in the text this must be in face of the facts that (1) the two names are common ones, as are also the diminutives May and Mamie, only one of which was provably applied to Mrs. Hyslop, (2) these particulars, since it is too nearly certain that a Mary would also be called either May or Mamie for this to count, are only two in number, and (3) the coherence of a name which has to be sought for among the friends of Mrs. Hyslop's lifetime—it is not stated that the Macdonald was conspicuously a friend—and is only to be found in one lost track of some twenty years before Mrs. Hyslop's death, is not striking.

(Yes, go ahead.) [I saw confusion from the liability of misunderstanding the situation and the message and would not ask that it be cleared up.] [64]

and I have wanted to explain some things to her since I came here. [Some struggle to keep control.]

(Yes do so, if you can.)

she wants me to I [N. R.] think. She wants me to I think. I wonder what I can say. * * [scrawl and pause] to make clear just how I feel over him. [Pause.]

(Take your time.)

I will try. do you blame me for it Mamma.

(For what?)

for what happened.

(What did happen?)

my going away so far from you.

(No, not at all.) [Sitter shook head.]

It was all right then wasn't it

(Yes.) [Sitter nodded assent.]

The name McCurdy appears to be more coherent in that it is more proximate and is connected not only with Mrs. Hyslop, but also with her husband present at the sitting, but it requires an alteration of the text, which is going too far afield after already disregarding its express insistence that the names are relevant to the communicator and her mother.

Nor should one conjecture be supported by another. It appears that, though three years have passed, Professor McCurdy has not died.

As an illustration of the uncertain character of the hypotheses in this note, I may mention that had I been present at the sitting and it had occurred on the day of this writing, I could with as much show of probability explain it in connection with myself. For I have lately returned from investigating a poltergeist case, in which I determined that the "ghost" was Mary [Ellen] Macdonald!

The curious consequence follows that in that case, had exactly the same words been written which were written on May 26th, 1919, every psychologist and psychical researcher, myself included, would have inferred that the passage of Mrs. Chenoweth's script about "Mary" and "Macdonald" was a subliminal reflection from her having read in the newspapers the accounts about Mary Ellen Macdonald and the Ghost of Antigonish. And we should have been wrong! *Ed.*]

64. There was a strong bond of affection between the mother and daughter. It is interesting to note the confusion due to fear that the communicator was not recognizing properly her love for her husband.

but it was afterward that the trouble came. [Hand went to face and signs of distress.] You know what I mean. [Hard to keep control.]

(No she does not know yet. Stick to it and keep calm.) [Sitter shook head.]

death followed later later. [Pause.] not in the place I was [Pencil fell, pause and reinserted.]

(Do you know where it was?)

Yes but you do not do you.

(No I don't know personally.)

I wish I could talk about it without so much emotion for it makes it hard to write. [65]

(Yes I understand.)

but there is no mystery about it understand only sorrow and that will pass away. [Difficulty in writing and evident emotion.]

(Yes I understand.) [66]

I want to write about some letters [read 'ladies'] letters letters

(Yes do so.) [I saw change of subject to remove emotion.]

which she has. letters from me understand.

(Yes, tell all about them.) [Sitter nodded assent.]

they were so ... Mamma how ... [N. R.] Mamma how can I do it now. [Struggle to keep control and hand felt over pad.] I will try because I want to tell you that I wish I had written more earlier. [nearly lost control.] [P. F. R.]

G r e ... [pause] G r e g ... [P. F. R.]

65. [The reference may be to a visit which the communicator made to a place in New Hampshire. This was just before the last illness, and it is true that her death was not in that place. Mrs. Drew did not blame her daughter for taking the journey, but there is relevance in the question, for she did object to her daughter going in a crowded day coach when there was so much sickness about. Allusion is made to a journey, to the "trouble" and death which came "afterward," "not in the place I was," evidently meaning not in the place to which the journey was made. This is correct, the girl died in her father's home after a short illness following her journey to New Hampshire. *Ed.*]

66. It was evident before allusion was directly made to the emotional situation that this was what was the matter and the reference to there being "no mystery about it" shows a desire to avoid misunderstanding in regard to the earlier reference to "what happened" and to her feelings about "him."

(Stick to it.)

You know G r e g . . . ['g' only partly made and none read purposely.] G r e g [last part scrawly and purposely none of it read.]

(Try that again.) [I mentally thought it for "Gregory." It might be 'Gregg'.]

G r e g . . . [purposely not read.] [P. F. R.]

G r e g . . . [Purposely not read.]

(Stick to it. You will get it.)

she knows Gregory. so hard. [P. F. R.]

(Yes I understand.)

I want to write about a brother.

(Yes say all you can.) [67]

She knows about him too but I must say more and you know I spoke of a ring the other day and now I want to say something about a small jewel which I sometimes wore, not a watch but smaller l o c k e t.

(Yes, tell all about it.) [Sitter nodded assent.]

small thing [N. R.] with . . . thing with something in it.

(Yes, what was in it?)

and it is left. It . . . [pencil fell with snap, followed by distress. Eyes opened, then closed and sitter left. Long pause.] [68]

[Subliminal.]

Rich [part of substituted name] . . . [pause. Opened and closed eyes; complained of headache. I held hand on brow.] I can never do it. [Pause and awakened.]

67. The mother had some letters from this daughter, but the reference is not specially evidential. "Gregory" is the name of a cousin of the deceased daughter whom she knew well though she was not specially interested in him and is also the name of her husband's brother whom she knew fairly well. It is probable that the allusion is to the latter, as the mind is quickly switched off to her own brother, as if the word "brother" had suggested it.

68. The daughter sometimes wore a locket. The incident would be stronger if we had been told what it contained. Rich is part of the name of the brother to whom the communicator was referring a few minutes before. [The locket contained a portrait, and the communicator had it at the time of her death, so that it fits the text as far as that went. The locket was not smaller in area than the watch, though thinner. But it is doubtful that the word "smaller" is meant in the script, which ends with what might be r with-

Mrs. C., J. H. H. and Mrs. Drew. May 27th, 1919. 10 A. M.

[Subliminal.]

[Pause, sitter admitted, pause and reached for pencil. Pause.]

[Automatic Writing.]

[GRANDFATHER OF MRS. D.]

* * (scrawl apparently beginning with attempt at the capital letter beginning the name for which we have substituted "Richard" above. P. F. R.) * * [apparent effort to repeat previous writing, but a mere scrawl. Relaxed hold on pencil and pause.]

I will try myself to help this child whose mother and child have made some progress in the new art of writing after death.

(I understand.)

Sufficient for me to say I am a male relative of hers and have watched the efforts her child has made to express her love and her increasing [read 'necessary', and then 'unceasing' as hand paused.] in ... [read] wisdom. It is almost like asking a grown person with

[Hand writing and holding of pencil to this point had been unnatural and difficult. The following began with change of form and showed more ease. I suspected a change of control, but kept quiet till a later moment.]

vital interests in present large issues to return to the days of school and frivolity to communicate what they then [N. R.] then felt to ask one who has come into the life of reality to talk constantly about the past. the present is so full of glorious and wonderful expression that the ego is filled with the enthusiasms of that feeling and desires to share what is new and beautiful with those who still live in the shadow and sorrow and it is sometimes quite hard for a spirit to fully enter into the past and recall incidents and affairs with clear minds but love is an incentive [read with a little hesitation] incentive [so written and read.] incentive.

[I still read it 'incentive.'] [69]

out any preceding e, but may well be an accidental flourish. At any rate it is probable that Dr. Hyslop's reading was corrected by the following "small thing." *Ed.*]

69. The explanation of the tendency to wander in the communications from the evidential incidents is satisfactory enough, tho not itself evidential, and besides is not verifiable. Its spontaneousness is its interest, as it

Yes why not an incentive to do all that the object of love may be comforted and the gentlemen in your surrounding group insist that there is nothing which can put the world on a sure foundation where it will never rock or tumble in its agonies but scientific demonstration of the capabilities of the ego to assume some definite responsibilities in this work and make clear through effort and devotion the facts of their lives and preserve. [read 'presence'] preserve the sum of their past as a fund [read 'final,' pause and read 'friend'] fund of matter upon which the revelations from one life to another may give light.

(Who is communicating, may I ask?) [Thinking it Jennie P. helping.]

I told you it was sufficient for me to say I was a male relative of this lady.

(All right.) [Writing went on.]

and I did not mean to give so long an explanatory [read 'explanation'] preface [pencil pointed to 'explanatory' till read correctly.] to my work for I am here with the avowed purpose of helping the young lady who has been trying to communicate.

(I mentioned the matter because the writing suggested that another person came in to control.)

No I simply got a little better hold of the organ of communication through some suggestion which one of your friends made. The suggestion was this that I forget I was outside the natural realm of communication and act as if the body belonged to me and not be afraid that I might injure another person so I took hold with a vim and I write better but as I take hold better I assume some of the limitations of the purely physical life for instance I hear you breathe [N. R.] breathe and move [read 'more'] move and hear the sounds of life about you and I did not do that before and I hear less distinctly the voices of the companions I was speaking with a moment ago.

It is like a descent into a dense cloud and partially deadens keen perception.

(I understand.)

would have less suggestiveness if the statement came in answer to a complaint on my part. There still remains to explain why it is difficult to recall the past.

Enough—I want to speak of a girl whose life was broken by death and yet I retract [N. R.] retract that statement before it is cold

(I understand.)

for there is no break except to those who lose sight of the [pause] cable. a ship sails out [read 'but' as apparently written, but pencil pointed till correctly read.] upon the sea and is still connected to [so read but is probably 'w'] with those on the shore by invisible [written 'inisible'] cords of relationship but these cords though unseen by either captain or crew are the strongest bonds between the ship and the shore.

I grow discursive it is so wonderful to try and tell you about her whose young life is still so expressive and [Pencil worn out.]

(New pencil.) [New cornered pencil given.] [70].

active. I do not like these square pencils. They hurt the fingers.

(Here is a round one.) [I gave a round pencil.]

From this point the GRANDFATHER of Mrs. D. appears to intermediate for her DAUGHTER.

O. O. [pencil held up showing point broken: new one given.]

thank you that is so much easier to use for it slips in the fingers. I was commissioned to say something about a lace gown which was a part of the girl's wardrobe. It is very light and filmy and white all white and was used for a particular occasion which * * [probably for 'she'] she hoped [written 'heped' and read 'helped'] her ... hoped [written as before, but read 'hoped'] ... mother would remember

(Sitter: I think so.) (Go ahead and make it plainer.)

and it seems as if it were a party or festal occasion and it has connection with an earlier event. [71] There seems to have been a

70. This long and interesting passage conveys its own meaning and as it is not evidential it does not require explanation. One wonders why the communicator refused to reveal his identity when apparently it might have been easy to reveal it in his name. But the fluency and ease of his communication was remarkable. It was so different from the usual person, and one must wonder why a subliminal, if it be the only source of the phenomena, should vary so in its power of writing.

71. [There are evidently two gowns referred to, as there are two differing descriptions, one a filmy white gown, the other a golden-colored one with pink in it. The reference to the former probably ends with "earlier affair," and

ceremony a sort of church ceremony when she was a young miss. It is like a christening or some such affair where [read 'when'] there ... where there are several girls. It is possible that it is the wedding of a friend in which she took a part. Was she ever attendant [attendant] at a wedding [written 'weddig']

(Yes.) [Sitter nodded assent.]

and it seems a beautiful affair to her and one of the first of so gay a type that she had taken part in and she refers to this dress as most admired by her and there is so much color about. It is a kind of golden color but apparently has some pink arranged with it and in that connection she referred to some one whose name was P h i l ... [pause] either Philip or Phyllis. It has the sound of Philip to it and I think it is a young man who had part in the festivities and [pause and tapping pad] there was another article of dress which she tried to impress on me and it was of fur [read 'far' and 'fair'] fur. It was apparently something she wanted [read 'would' and hand pointed till corrected] for some little time but you did not think she was quite old enough for it and at last she had it and it was a great joy.

I do not know the exact reason for reference to this but it seemed as if there was some travel in connection with it. Did she go to the North. Perhaps Canada or North at one time.

(Yes, go ahead.) [Sitter had nodded assent.]

and was there not a special garment bought [brought] from there or in some way connected with that journey. I also was told to refer to a bracelet which seemed to have a significance and meaning for it had a watch and I saw the hands pointing [N. R.] pointing to a special hour. It was slightly after half past eight. Perhaps two or three minutes after the half hour and it had some [pencil tapped pad] particular meaning for her and I think it was about a train for she referred instantly to another journey by train and as if from New York.

that to the other probably begins with "there seems to have been a ceremony a sort of church ceremony." It would be a natural inference from the text that the white gown was worn at an earlier affair than the golden-colored one. In fact, the dress worn at the communicator's "coming out" at the age of 20 was a filmy white one, and that worn at her brother's wedding, when she was 21, was as described, golden-colored with pink in it, as Dr. Hyslop says in Note 72. *Ed.*]

I will not stop to see if these are of moment but hurry on for there is another point which I must not forget. It is about a small child an infant which she often refers to and one person whose name was R . . . You may recall R . . . a gentleman Nm [probably for 'Name' and so read] R a l p h R a l p h.

(No does not recall it.) [Sitter shook head.] [72]

Thought [read. 'though'] she would . . . Thought she would do so. If you wish to ask her for two or three things you want to

72. The daughter had a lace gown which could be called "filmy white," and also another which was "a sort of golden colored gown with some pink with it." This last dress she wore as bridesmaid at her brother's wedding. The rest of the scene is accurate enough and reflects the pictographic process. The mother states that there was no escort by the name of Philip or Phyllis. [It might be natural to infer that the reference was to the escort, but no such intimation is made in the text. Presumably it would be the girl herself who "commissioned" the communicator to give these details, and there seems to be no way of determining that there was not a young man present whose name was, or resembled, "Philip," and around whom the girl's memories might linger a moment. *Ed.*] The incident about the fur and Canada recalls nothing to the mother either as connected with the wedding or with any other part of the daughter's life. [The journey to New Hampshire just before her last illness was at least "to the north." The words are "perhaps Canada or North" and New Hampshire adjoins Canada. She had and brought back from the journey, not a fur garment but one trimmed with fur. It was "special" only in that it was bought for a prospective journey to England. It seems not improbable, considering that her husband was an Englishman, that it had special interest for her. *Ed.*] The reference to the bracelet and watch is evidently to her wrist watch, which was referred to before without these characteristics, and which she wore much of the time, even in her last illness. While the reference to New York is pertinent, it has no specific meaning. [The daughter was married in New York City, and she both travelled to and from it in a train in close temporal proximity to her wedding. A woman is apt to remember her wedding journeys with peculiar vividness, which might be a reason for an allusion to it appearing here. The significance of "slightly after half past eight" in reference to a train journey from New York is not recognized. But the journey from New York after the wedding was very near that hour. The mother says it was "probably about 8 a. m." The memories of living persons as to the time of a train a number of months previously often differ as much. *Ed.*] The name Ralph apparently has no significance. The mother does not recall any one by that name, especially as connected with the incidents described. [There was a Philip who was fond of the communicator and the other children of Mrs. Drew, but he was not at the wedding. *Ed.*]

know will take the request to her and try and bring the answers tomorrow.

(Sitter: Who is the infant?)

Yes I have that.

(Will she send a message to Donald [substitute for true name, one of the less common ones.]?)

[I shook my hand deprecatingly at the sitter for thus giving the name away.]

Yes I have that.

[Sitter then requested me to ask a question.]

(Who is the person she wants to reach?)

Is that not England.

(I think so.)

I knew her interest in England [scrawls and not read.] England but it is no greater than her interest in her mother just different [read 'apparent'] diff ... [read] that's all and does she know why she is so interested in New York.

(No.) [Sitter shook head.]

Were there not some interests in New York.

(Go ahead.) [It occurred to me at once that she was referring to a sister who lives in New York.]

It seems as if she had some interests there and that there was so much to be done she did not know where to begin. [73]

73. "Donald" [pseudonym] was the name of the deceased daughter's husband. He was an Englishman. [Though unfortunate that the mother gave the name Donald (however, with no implication who he was), yet the instant response "is that not England?", the phrase "no greater than her interest in her mother, just different," implying a personal interest but of a different quality, and the immediately following reference to interest in New York, where the girl was wedded to the Englishman, redeem the passage. Hearing the name, apparently, aroused a group of memories about her love for the man, the fact that he was English and the place where they were married. *Ed.*] If the persistent reference to New York means what I suspected, it is very significant, as the sequel shows, but the first reference to it shows confusion, unless we could identify the "Ralph," because it is the sister that lives in New York. At any rate it has no meaning unless it points to an effort to refer to this sister. [Mrs. Drew had forgotten at the time she replied to Dr. Hyslop, that her daughter went to New York with others to get the marriage license and that she was married there. This is most pertinent in connection with the passage about Donald, the man she married. *Ed.*]

I am afraid I shall answer her question before I get to her. Is there not a brother [read 'father'] brother to whom she would send a message.

(Yes.) [I knew of this brother.]

Is not the baby a part of the brother's life.

(Yes.) [Sitter nodded assent.]

Yes that is the infant and there is so much that she wants to do for that baby. But the W a r W a r W a r. she talks of that so much but it is over for her now. I do not mean that she was in it and yet she was.

(Yes, in what way?) [74]

I will find [delay in reading] out for you . . . fn . . . [read] [Pencil fell. Pause. Sitter started to leave the room.]

[Subliminal.]

Denny [substituted name]. (What?) Denny.

(Denny Who?) [75]

I don't know. Ask her. [Pause, eyes opened, pause and awakened.]

Mrs. C., J. H. H. and Mrs. Drew. May 28th, 1919. 10 A. M.

[Subliminal.]

[Pause, sitter admitted, long pause and reached for pencil. Pause.]

[Automatic Writing.]

[MOTHER OF MRS. D.]

I am so glad my father came yesterday to help my child. He has tried several times to help but feared he was confusing the messages as the terms father and mother are so intermingled in cases of this kind.

74. The infant is definitely and correctly identified here as that of her brother. A little child had recently been born to him. The allusion to the "war" is pertinent on two accounts, one that of her husband and the other that of her own share in Red Cross work.

75. Denny is the name of a friend of the family who died in 1908. He was referred to later and identified. Cf. Note 129. [This Denny is said by Mrs. Drew to have been "a very particular friend of the family, ranking with 'Horace.'" *Ed.*]

(Intermingled with what?)

living and dead.

(I understand.)

I am the mother who first came to E . . . [pause] to my child here with you understand.

(Yes.)

and her child is with me and is longing to get to her father and mother and there you have the terms again father and mother.

(I understand.)

and my father has been here long enough to understand the difficulties some what and when the dear girl who is with us tries to make plain how she longs to be present in the old home he tries to help her. [76]

I want to write a name [pause] two names. [Pause.] Lida [substituted nickname] understand.

(Lida is recognized.) [Sitter nodded assent.]

Lida my love to Lda [Lida] who is my child. understand.

(Yes.) [Sitter nodded assent.]

Lida my dear child I will take care of your lovely daughter whom I love for her own self as well as yours. understand.

(Yes.)

and Dick [substituted name] (Go ahead.) Dick. You know to whom I refer.

(Yes perfectly. What relation?)

You r . . . son.

(That's right.)

and I want to say some things about the sea.

(Yes do so.) [77]

76. In the opening sentence we have the identity of the communicator who came the day before and refused to say more than that he was a relative of the family. It was the grandfather and the communicator in this passage is the mother who came first, as correctly stated here. The capital E is for "Elizabeth" [pseudonym], the name of the sitter. The confusion of father and mother with grandfather and grandmother is frequent in this work and is often corrected spontaneously. It is easy to see how it would occur in the phonetics of the process when Mrs. Chenoweth is not specially clair-audient but mainly clairvoyant.

77. "Lida" [pseudonym] is the nickname of the sitter. "Dick" [pseudonym] is the nickname of her son, father of the infant mentioned a little before.

seashore seashore home.

(Go ahead.) [Sitter nodded assent.]

seashore home so loved by her who last year last year was with you all.

(This is understood.) [Sitter nodded assent.]

and had so many many plans for life and joy.

(Could you describe that home?)

Yes I will try. Part country and trees and farm [sigh] and ocean always for company [?] understand. [Pause] * * [scrawl.] so much going on all the time. P ... [substituted initial].

(What was the home) [Writing went on and my question withheld.]

P ... P ... I want to write Cape [N. R.] C a p e C a p e [sigh.] * * cap ... I half write Cape Cod. but that is not just right but near it it.

(Not quite right.) [Sitter dissented.]

P ... is it not P ... I ought to write here for that place.

(If you can, finish that.)

P ... Just a moment. Remember the Iln d [Island] [N. R.] I s l a n d.

(Yes, go ahead.) [Sitter nodded assent.]

and the B a y. [pause] (Go ahead.) and the boats and yet pleasures of farm as well [P. F. R.]

(Stick to it.)

[Pause.] I will say something about B u z ... I think she knows B u z z a r d [P. F. R. and pause.]

(Stick to it.)

B u z z a r d's B a y.

(She knows Buzzard's Bay, but does not seem to catch the meaning.)

It is like it somewhat but I do not seem able to do it as I wish. P is part of the name.

(Yes, finish it.) [Sitter nodded assent.]

P o c ... [pause] Pocasset [substituted name of a place similarly situated].

(There is such a place, but it is not the one.) [Sitter dissented.]

and brother of the deceased granddaughter of the communicator or daughter of the sitter.

P . . . cannot write it now bût will do it later.

(All right. What is the home made of?)

You mean the house.

(Yes.)

Why ask that.

(To get a specific thing.)

I see what you are after. Wait there is another home. What about L . . . [pause] L o w . . . [N. R. purposely.] Lowell. L o . . . [P. F. R.]

She must know that that I am trying to refer to two places. [78]

(We need, however, to have it on paper. Her merely guessing at what you mean is not evidence.)

Do you not converse that way between yourselves.

(Yes . . .) [Writing began.]

and why should I be made to prove every particle of my conversation.

(We are after evidence that you still live and have to satisfy the sceptic.)

I do not care a snap of my finger for any sceptic. I only want to comfort Lida and give her the assurance that the little daughter lives and I do not care to make my heart expressions a matter of evidence for others. If you wish to have only such evidence as you can use to convert those who do not want to believe you certainly ought to take some one besides a mother and child who have aching hearts and desire to say what they wish to. It has been hard enough

78. ["Lowell" is not the name of the city. But the substitution does not affect the evidence. As given in the printed text first three correct letters of the name were given, then the whole name, and finally the first two letters. *Ed.*] This long passage attempting to tell about the country places is interesting and confused. There are two, as stated by the communicator. One is the farm near "Lowell" and the other is near the seashore. It is not at "Pocasset" or Buzzard's Bay. But there is an island visible from the house near the seashore, as stated in the message. I do not know any better incident in this record to show the crowding of ideas or pictures and the fragmentary nature of the messages. There is enough to make very clear what the communicator has in mind, but it is jumbled and confused. [But it is an interesting and evidential fact that Mrs. Drew's father, the purported communicator's husband, did have a cottage one summer in "Pocasset." This is on Buzzard's Bay and an island is near this also. The father had communicated the day before. *Ed.*]

to have you present during these hours of effort to speak our true feelings and to be held down to such things as you ask for takes away the power to speak as I want to to her and the family who are all as ready to believe as I am to give.

I thought I could help her to give a message to her husband who needs it so much so far away.

[Pencil fell and hand pulled away.]

(Stick to it. Let me explain.) [79]

[No effort to reach for pencil. Long pause and sitter left room as signs of return were remarked.]

[Subliminal.]

Tell Mamma I'll come tomorrow.

[Pause and awakened.]

Mrs. C., J. H. H. and Mrs. Drew. May 29th, 1919. 9:30 A. M.

[Subliminal.]

[Pause, sitter admitted, long pause, sigh and reached for pencil. Pause.]

[Automatic Writing.]

[DAUGHTER OF MRS. D.]

I will try to send a message to D not because I love him so much more than you mother dearest but because he is so lonely and shared the awful disappointment which came when I had to die and leave him after we had made so many plans together for work and love and happiness.

79. This passage scolding me is very like Mrs. Chenoweth. It expresses her views exactly. It would seem probable to me that my urgency for evidential matter interfered with the rapport of the communicator and released the subconscious from its isolation, and as I have evidence that the subconscious sometimes catches the meaning of a message, I imagine that it here took control and hauled me over the coals for not having sympathy with the communicator's interest in the affectional side of the communications. Mrs. Chenoweth knows what evidence is, but she has more interest in giving comfort than she has in giving incidents in proof of personal identity. Hence the passage seems to me an outbreak of the subliminal, tho it may also reflect the general feeling of the communicator. Of that I have no evidence. It is, however, quite an onslaught on me whatever its source.

He loves you dear and I know you love him and it is not because I forget my father and brother and the rest that I write more about you and him but because I find it hard to say all I want to and I know they will understand that if I can come to you I must still care very much for them. I have tried so hard to come at home and make the evidence [read 'contact'] of my ... [read 'evidence' as hand paused.] yes [to reading] presence real to you all and I try to express through another some of the things I would have you know.

I think it was harder for all of you than for me because I could see you and I had those near me who told me I could sometime return.

I want Donald [substituted name] [pause and stress.] (Stick to it.) Donnie [substituted nickname] to know I am his little wife. [struggle to keep control.]

(All right. Go ahead.)

You know what I am trying to tell you.

(I know some things, but tell a little more.) [80]

She knows I want to say so much about it and he is so good. I do not see how it all happened so soon and everything done [read 'came'] that ... done that could be done for me. [struggle.]

(Stick to it.)

and it does seem so queer to be taken out of all the things I was so vitally interested in and begin this entirely new work. I was not a slacker was I.

(No, not at all.) [Sitter shook head.]

I tried to do something for the R. C. [Pause.]

(I understand.) [Sitter nodded head.]

R e d R e d C r o s s .

(Yes.) [Sitter nodded assent.]

and I am glad I did as much as I did and the girls all helped.

(Yes.) [Sitter nodded assent.]

and I found that all I did made it easier for me to get in touch

80. "D" is the initial of the communicator's husband. The name is given in full a little later. The apology for the attitude of mind is like the one referred to before. As the name "Donald" had been mentioned in the mother's question two days before it has no evidential significance, but the immediate correction of it to "Donnie," which was his nickname, half redeems the mistake tho we can imagine the subliminal guessing at it.

with some of the work over here for he [so written and read] the boys over seas. [Stress and relaxing of control.]

(What special Red Cross work did you do?)

Oh dear if I can only tell you. I tried to k n i t for one thing and then I got from that the idea of the great need of supplies for the boys and we [read 'the'] we got ready to make bigger work done by more hands. Oh my the women I met who worked too as well as I you know what I mean.

(Yes.) [Sitter nodded assent.]

s o c k s yes [to reading] and helmets and mufflers. You know dear I almost lived in skeins of yarn. [Distress.]

(Yes, that is remembered.)

But it was good work and I am glad I did it although at first I had some opposition. You know.

(What do you mean by that?) [Sitter had shaken head.]

other people thought I could not do it but you did not think so. You helped me. [Stress and struggle.]

(All right. I understand.)

I mean she helped in her thought and belief in me. [stress and struggle.]

(I understand.) [81]

I wonder if she knows E l . . . [pause] Elizabeth [substituted name]. I want to say Elizabeth is a good girl but that is fun for she is not girl only as they think of her over here.

(All right. Elizabeth who?)

You may not know her but I do for she belongs to me and I to her.

(All right. Go ahead.) [82]

81. The daughter did Red Cross work. She did do knitting, but not socks or helmets. She knitted one muffler and fifteen sweaters and also did much work at the headquarters. [The mother says that her daughter while engaged in knitting for the Red Cross appeared quite absorbed in her work. *Ed.*] There seems to have been some opposition to her doing this kind of work, but her mother stood by her in it. [But the mother does not remember that there was opposition *at first*. That is why she shook her head. *Ed.*]

82. Elizabeth is the name of an Aunt of the sitter and of the sitter herself. The reference to her as a girl would be natural from the standpoint of the other side. [Miss Tubby suggests that the "Elizabeth" referred to may be the sitter herself, mother of the communicator. At first this would seem inconsistent with "I wonder if she knows," and "You may not know her,"

I ... [distress and pause.] * * [scrawl] W ... [pause and sigh.] Concord Concord [substituted for true name of town.]

(Go ahead.) [Sitter had nodded understandingly.]

I think it so lovely there now. she knows and D loved everything around there. [written 'here'] [83]

I am * * [becoming] confused. (Keep calm.) I want to say a little about my marriage.

(Yes do so.)

I am glad even [N. R.] if I had ... even if I had to leave him so soon the dear boy D. [stress and strain.] You know how hard it was for him to leave you [stress and struggle to keep control.]

(I understand. Stick to it.)

but I go to him as quick as thought and feel I can [written 'an' and read 'am'] can traverse the ocean quicker than any aviator. [84]

(I understand.)

I will not grieve any more since I know I can never lose * * ['m' and probably attempt to write 'him'] any * * * * [scrawls and apparent attempt to write a name.]

(Stick to it. Write the name.)

[Pencil fell and reinserted with urgency to write.]

but the communicator says she is talking "in fun," and the phrases quoted might be a part of the fun, for mystification. "She belongs to me and I to her" would be particularly appropriate to the relations of the girl and her mother. And this interpretation links the passage with what comes immediately before. "She helped in her thought and belief in me x x x. 'Elizabeth' is a good girl." *Ed.*

83. "Concord" is the name of the place where the family has a home. It was the birthplace of the three youngest children of the family. It was lovely at the time of the sitting, as the foliage was out. The daughter who later took a sitting remarked the fact spontaneously and without knowing what had been said at the sitting. [The communicator had been very fond of the place, though it is not known whether she was so at the period of her death or not. *Ed.*]

84. The capital "D" is the initial of the husband's name, as explained before. [Mrs. Drew thinks that he has been in the "Concord" home and that he probably liked it, but does not appear to be certain. He was fond of Mrs. Drew and the statement that it was hard for him to leave her is probably correct. *Ed.*] The statement about the quickness with which she could go to him coincides with the implications in the prompt appearance of communicators as so often reported in records of the kind.

M . . . You know M

(Not clear yet.) [Sitter had shaken head.]

she knows M . . . [Pencil fell with snap.]

[Subliminal.]

Oh dear. [Long pause and shiver.] Eliza [substituted name].

(Eliza who?)

[Pause, opened eyes, pause and closed eyes. Sitter left.] I just see numbers, numbers. [Pause.]

Do you know if anybody among these died with influenza. I just feel it. One of the victims of the scourge, I hear them say. [85]

Mrs. C., J. H. H. and Mrs. Drew. June 2nd, 1919. 10 A. M.

[Subliminal.]

[Long pause, sitter admitted, long pause, sigh and reached for pencil.]

[Automatic Writing.]

[FATHER OF MRS. D.]

My dear child I come again to help you both for the days are long when there is no light from this side to y o u r s.

We have tried in other ways to communicate with you. I mean in another place and through another person.

(Tell all about it.)

You know the one to whom we came, was not developed in the way this person is and there was some difficulty in getting the messages as we wanted to do. yet we thought we did something . . . — [here were written two words, one of which is nearer the sitter's real name than "droo" is to Drew, since pronounced exactly the same though spelled differently.]

who said Drew [substituted for real name.] You or did I write it.

(You wrote the word '——,' '——' '——'.)

I see but as you repeated it to me it recalled a name Drew [substitution.]

85. The capital M might refer to "Mother," but there is no clue to its meaning. "Eliza" is the name of a cousin of the sitter whom the daughter knew slightly, and of the sister to the daughter's husband. [The daughter herself died of the influenza. *Ed.*]

(Yes, who is that person?)

wait and I will tell you. my child. It is my child.

(All right. Are you father or mother?)

and it is my grandchild's too.

(All right. Go ahead.) [86]

I am father and I want to continue about the messages.

(Yes do so.)

You know about the messages spelled out by one of the family at home.

(Not recognized. Go ahead.) [Sitter had shaken head in dissent.]

and then the later form [read 'farm'] form of seeing spirits.

(Who got the messages and who saw the spirits?)

the medium. (All right.) and the family made [N. R.] made effort to get more and more hoping we could get into clear work. I may not be doing all you expect me to but I have a very clear idea of what is or has been going on.

(I understand and the friend present at first thought the reference was to one in the family. You made it clear when you referred to the medium.)

Thank you. I want her to know that we were all there and that the only hindrance was the interpretations which the medium sometimes put on the visions. [87]

86. It is true that communications had been attempted and had been partly successful through another person who will be more clearly identified in a few minutes and then again later.

The misunderstanding of the word is an interesting phenomenon. It is the first time that this has ever happened in my work with Mrs. Chenoweth, and it is the first time that I ever had a sitter present by the name of "Drew." Readers will see that I had only read the word as usual. [I regret the necessity of expunging the very common word which so naturally came in that a third person would hardly think of the family name, which is pronounced, but not spelled, like it. *Ed.*] and I myself did not even think of its identity with the name. But it called out this curious response, and the fact is more or less evidential, tho it suggests a curious process going on in the invisible.

87. The medium referred to is quite accurately described here and of course both the person and the relation of the sitter to her were totally unknown to Mrs. Chenoweth. I had seen her once at the house of a friend and witnessed the nature of the phenomena. The allusion to "spelling out" messages would imply the ouija board, but she did not use this. She was both clairaudient and clairvoyant, mostly the latter and described what

(I understand. Can she not be developed into a good medium?)

I do not know as I am not an authority but it seemed at times as if there were ideas which she received from other sources with more readiness than the spirit. I mean a rather [read 'talker'] rather materialistic mind gathering from materialistic sources.

(What do you mean by "materialistic sources"?)

those less inclined to speak wholly from knowledge gained on this side.

(I understand.)

You know something about her I think.

(Yes a little.)

and probably have made note of the limitations

(Yes.) [88]

and hoped the care and thoughtfulness would make her improve and right here is where the first difficulty arises. there are others concerned who have ambitions for her which would involve some complications.

(Others on your side or on this?)

both. (All right.) You must have seen some sign of this already. (I think so.) It soon would become very apparent if the contact were made by which you could feel warranted in pushing the work. There is a strain of indolence. Understand.

she saw and tried to interpret the "visions" or pictures, tho it was probably the control that did this quite as much as the medium. She was a private person with no taint of professionalism. The work was not clear, and it often took half an hour to get at what she was reaching for and when it came it had the spasmodic and abrupt character of undeveloped mediumship. She saw apparitions in the process.

88. The explanation of the "materialistic sources" was interesting. As described it is exactly correct. It was very apparent that her own mind was a factor in the interpretation of the mental pictures and she seemed to be aware of it, always fearing to do the work because she suspected her own mind as a part of it. It is probable that the messages came to her normal consciousness until she got into the trance, which she did not always have, and this would make her think that her mind had to do with the phenomena, the natural and general conception of the phenomena by those who expect spirit messages to be without normal or subliminal adulteration. It was also a hit to say that I knew something about her, as I had witnessed some of her phenomena a few evenings prior to this, and Mrs. Chenoweth knew nothing of the fact. [It was true that the communicator was not, or at least had not been in his life time, an "authority on such subjects." *Ed.*]

(Yes.)

indolence or lazy [pause] mind which would make it hard work to bring regularity to the experiments and the ... [distress and pause.]

I do not think of the right word but I mean a sort of unusual holiday spirit in the manifestations as if it were a matter of unusual moment give[s] enthusiasm now but if this were reduced to work and systematization the power would suffer or be lost. [Distress and pencil fell.] [89]

[Subliminal.]

* * [possibly muffled 'tomorrow']

(What is that?)

[Pause.] Tomorrow.

[Pause, sitter left and Mrs. C. awakened.]

[Normal.]

What, were you talking about me?

(No.)

I thought you were talking against my work. [90]

89. The admission of both sides into the complications is correct. I can verify this by my own observations of her work. She gets supernormal hits, but they are intermingled with subliminal and perhaps other influences. I do not know about her indolence of temperament. But it is true that she does not want the regularity of scientific experiment, tho she wants to do the work. The general tone of what is said is quite accurate as describing her character, tho this does not appear on the surface. [Mrs. Drew had this woman at her house two or three times, very privately, in the winter and spring preceding the series of sittings with Mrs. Chenoweth. No one knew it but Mrs. Drew's own daughter. Dr. Hyslop saw her elsewhere. Mrs. Drew thinks the description of the medium wonderfully correct, and emphasizes the passages "and hoped the care" to "complications," and "I do not think" to "be lost." She also regards the term "lazy" as warranted, saying that the woman wanted to develop under Dr. Hyslop's direction, but when she found it meant work was disinclined to continue. The last paragraph about "holiday spirit," etc., is pronounced very apt. *Ed.*]

90. Note that the general character of the messages reached the normal consciousness penetrating the subliminal. But it wholly mistakes the reference to another person and imagines I was criticizing her own work. [It is not clear what Dr. Hyslop means by "the normal consciousness penetrating the subliminal." But lest the lay reader should misunderstand, I will explain that the normal consciousness is quite incapable of reaching down and obtain-

[I replied that I was not but explained that a communicator had been talking critically about the work of another medium.]

Mrs. C., J. H. H. and Miss Dorothy Drew. June 3rd, 1919. 10 A. M.

[Subliminal.]

[Long pause, sitter admitted. Long pause, sigh and reached for pencil. Pause.]

[Automatic Writing.]

[FATHER OF MRS. D.]

I do wish to continue the message I tried to give you [writing changes] yesterday about the work at home Understand.

(Yes I do.)

It has been a great problem how best to proceed with the power which was there and the first time I came here I tried to tell about it

(Yes you did.)

but the emotional side of the work got the upper hands [hand] and I could not say more.

I notice that there is a tendency among pople [people] on earth to speak of manifestations as if there were two classes and that those who refer oftenest to love and sorrow and tears and heartache are the most tender but I disagree. I know that love can be wise and in its wisdom teach the friends on earth the value of clear evidence on which to build their beliefs and with [N. R.] that ... with ... in mind I tried to give evidence of my interest and knowledge before I began to talk the other language what some of your friends call the raddle of the realm but I know you will understand my purpose because to establish a person as a mouth piece for us and to find that mouth piece unable to utter the things we wish to say would be

ing anything of the content of the subliminal by its own efforts. When it does get anything of that content it is because it "bubbles up," as it were. If there is an organized secondary personality in the subliminal it may will anything it wishes the primary personality (normal consciousness) to know to emerge as a thought. If there is none, then an emerging thought is usually (perhaps always) either one of an emotional character or one occurring first as the normal consciousness is on the point of becoming active. Both laws probably apply to remembered dreams. Ed.]

a great impertinence to us but this does not mean that there is no power.

Power must be refined and clarified and [pause and distress.] made to [pause] become the servant of the master mind. Understand. and that takes training and time and if one cannot stand the training there is no use in spending the energy in that direction.

(I understand.) [91]

The spontaneous use of a new found [read 'find' and then 'fund' as apparently written.] found power may often produce a remarkable result but the dependable quality is only discovered only after long tests and to save one from a waste of time the method you have proposed helps exceedingly. that is to see if it might be discussed at this place.

(I understand.)

I have tried various methods of manifestation and so have some of the others and there undoubtedly [read 'undeniably'] is undoubtedly a genuine phenomena [sic] presented and the weakness has nothing to do with the truth or veracity of the manifestation. I find there are thousands of responsive instruments in the world today which would make the power seem very common but the quality is in a great degree missing. Understand.

(Yes.)

True power but not quality [written 'quity' and not read.] quality which warrants expenditure of time or money. [92]

[Change in Content and Writing.]

91. The reference is still to the medium described in the previous sitting. The family of the sitter had had the lady for several experiments and reference was made to it very early in this series of experiments. Cf. Note 10 and context.

The attitude here about the difference between evidence and consolation is more concessive than it was before. Cf. Note 72 and context. It either confirms what I there said about the influence of Mrs. Chenoweth's subconscious or it shows some penitence for the rather harsh insinuations before. It is true, but not evidential, that time and training are necessary for adequate development of psychic power.

92. This is an accurate indication of the lady's mediumship. It was not worth much time and money in the present stage of its development, tho for the scientific investigation of the processes and complications it would be invaluable, provided it could be developed into good capacity.

Writing [read 'waiting'] Writing and trance semi [read 'seemed'] semi [N. R.] s e m i trance. Understand.

(Yes.)

and some visional experiences when awake. Understand.

(Yes, any evidence of identity?)

Yes slight and in the message received by the hand some things that are very good at times. Understand.

(I think so.)

and then a lapse and apparently an intruder with some of the mannerisms of the right communicator and a desire on the part of one of the circle [N. R.] ci ... [read] to force the further expression is the cause of a sort of break down in the body of the message. all this you may know and the rapid questioning which is sometimes indulged in creates a little friction which is not easy to overcome but she is so often trying to reach her husband that she does get some things through to help you and there are some things to be looked up later.

(Yes.)

and there are spirits who seek to use the medium who would bring no good result and that is a source of annoyance. Sometimes one comes [N. R.] comes and writes A ... [pause] A ... I will try and report again. [93]

[Pencil fell and distress. But I reinserted pencil.]

(All right. Any one else?)

Guides who would help Richard [substituted name.]

(Richard who?)

2 Richards.

(All right. Go ahead and tell more.)

You know without my telling you. Father and son.

(That makes it better evidence to have it on paper.)

Does it. (Yes.) All right. there it is. What is it that you want to ask about that lady who is trying to do so much for the world.

(What lady?)

93. This passage is a wonderfully accurate account of the lady's mediumship, save that I do not know at this time whether she does any writing or not. Everything else is exactly correct and I could not state it in better or more compact manner.

with her power. the one who can write.

(The one you were talking about?)

Yes. (Nothing special.) Why have you asked so many then.

(Just to find out more evidence.) [94]

What is the use. Do you know any one by the name of Brown
[N. R.] Brown.

(Yes.)

I mean does your friend.

(No.) [Sitter shook head on my query if she knew.] [95]

I want to talk about a younger woman who is interested in this
work which is going on at home home at home. the younger
woman you know. [difficulty in keeping control.]

[New pencil given.]

(It is not clear.)

There are three in all of whom I would write but one is younger
than this lady and very intense over [N. R.] this . . . over this and
the other is less intense but very much interested and the young
man who is so very smart and ready to see the point sometimes helps
and sometimes hinders and sometimes when we have been here they
have been trying to work out something there.

(Who is the intense one.)

The medium is less intense than the others.

(Do you know anything about the lady present?)

Very much. Very near to all this work. Just discovered it.

(All right. Go ahead.)

The psychic the psychic herself I know.

[Pencil fell, pause, showed signs of returning and sitter left
room. Reached for pencil.]

94. "Richard" [pseudonym] is the name of father and son in the family.
It is not certain which "Richard" is meant in the reference to "guides that
will help" him. The lady medium referred to does want to help people in
her work. [And the medium "can write," i. e., does sometimes do automatic
writing. *Ed.*]

95. The name Brown is not significant to the sitter, but if it refers to my
own friend who is well known to Mrs. Chenoweth, I know who is meant.
He has had sittings with Mrs. Chenoweth. [But since Dr. Hyslop's accept-
ance of the name Brown was repudiated and it is referred to Mrs. D. it seems
better to leave it unexplained. If Mrs. Chenoweth knew Dr. Hyslop's friend
so well, it is not likely that her subconscious would have so replied. *Ed.*]

I did not look until you spoke but I know now that the power is there.

(I want you to have Emperor or others look over the lady and see what is found.)

Yes we will. She is the intense one understand and needs more training than you have an idea of. [Pencil fell or rather was laid down. Pause and awakened.] [96]

Mrs. C., J. H. H. and Dorothy Drew. June 4th, 1919. 10 A. M.

[Subliminal.]

[Long pause, sitter admitted, reached for pencil.]

96. Readers should notice that I had brought the living daughter to this sitting and no attention was paid to her until near the end. The communicator just went on with the subject of the day before. There was a special reason for inducing the young lady to take a sitting. It is not clear who the three persons are that are mentioned. Nor is there any hint of who the young man is. [Mrs. Drew thinks it fits "Richard," her son. *Ed.*] There is an apparent contradiction in the account of her intensity. At first she is said to be less intense than the others and then at last is said to be the intense one. But as they had not discovered her psychic tendencies until the last moment this fact is interesting as throwing light upon the sequel and the slowness with which even spirits have to act in diagnosing a case.

I was careful to see that the lady had left the room before I made my request for Emperor to look over the sitter. I did this also in as neutral and ambiguous language as I could use. It did not suggest what followed in later sittings, but it called attention to the case. If suggestion had acted it should have taken up the thread of the discourse on the medium that had been discussed so fully. For Mrs. Chenoweth did not know whom I had present and could as well have guessed that it was the medium previously described. But things took a different course. ["This lady," it appears to me, refers not to the sitter but to the lady who had been the subject of previous discussion, *i. e.*, the medium whom Mrs. Drew had had in her home several times. After mentioning her "there are three [others] in all of whom I wish to write." 1. Miss Drew, "younger than this lady" (whom we have been discussing), the most intense one. Miss Drew is later clearly stated to be the one meant. 2. Presumably Mrs. Drew, less intense. 3. The son-in-law, who had sittings alone with the medium. The medium is said to be "less intense than the others." At least, Mrs. Drew says, "She did not appear to me to be intense." Miss Drew was not actually present at any of the home sittings. It is a confusing passage, but a thread of relevance seems to run through it. *Ed.*]

[Automatic Writing.]

["IMPERATOR."]

[Circle and cross made.]

(All right. Thank you.)

With greetings

(My greetings to you.)

we come and will explain as best we can the condition. Whenever the possibility of a new center of power presents itself there is an effort made by the opposing influences to discourage through some physical attack the furtherance of work.

You are in the midst of powerful allies for the larger work and the object of attack rather than those who would not have friends on this side with strength to avert a calamity.

The young sensitive has power which may be used for comfort and not be pushed to the scientific ends and all encouragement should be forthcoming.

(Let me be sure to whom you refer.)

To the young lady present.

(All right. I understand.) [97]

97. There was no superficial evidence that the lady present was psychic. She had never done automatic writing, had never had systematic clairvoyant or clairaudient experiences, or done anything or manifested a desire to do anything psychic that would lead to the belief she had any power whatever. There was, however, one experience which she had when she was very young that would suggest this power. The fact was brought out by an inquiry I made of the mother. The following is her statement.

"As a baby she was apparently very sensitive to moral atmospheres, that is, whether peaceful or otherwise. When she was a very little girl her father was away on a business trip and one evening before I expected him to return she suddenly threw her head back, closed her eyes and said: 'Daddy coming home.' I said: 'How do you know?' She replied: 'I see him walking across the fields.' We were living in "Concord" then. The next morning he arrived very early and I asked how he came. He replied: 'There was no carriage at the station, so I walked.' Later she was much troubled by dreams of queer people, some seemed like waking dreams and only a few years ago she made some reference to feeling spirits about and seemed afraid. As a child she walked in her sleep once or twice."

There were evidently here a few casual instances of clairvoyance, whether veridical or not. It is even probable that they were the type of hallucination that presages psychic experiences of the veridical type. The following experience was reported to the mother by the nurse and it probably indicates the existence of a trance.

It may be that you will need to conserve your energy now and again and in that case we would advise the continuance of the work without you as before but we do not expect these conditions to arrest your progress for the weeks are full of most important work.

(I shall not be able to pay for the work unless I am present.)

We understand and hope to help you airrange [arrange] or overcome the physical difficulty.

(Who was it that attacked me?)

It was an attack by one of the body of spirits ever on the alert for the new found light.

(What light was that?)

One recently brought to your attention. God is not mocked nor yet made indefensible.

(I am not sure yet which person you refer to.)

I am not able to explain. for a reason which will later appear.

(All right. Thank you.) [98]

"Four or five years ago, her chaperone, thinking she was sleeping too late in the morning on several occasions, went to her room to call her and found her lying in a strange state, with her eyes rolled up in her head apparently unconscious and unable to see, and she had some difficulty in arousing her."

If this indicates incipient mediumship it also indicates that it was not developed into anything evidential, tho it may justify the statement made by the control in the record. [It must be admitted that the text does not yet say that the young woman had ever given evidence of the possession of psychic power but only that she has it. It is also intimated that she did not have it to the extent of promising evidential results even if fully developed. Near the beginning of the next sitting, however, it is asserted that "there have been some slight manifestations of a psychic power about her," and the statement seems justified by the incidents to which Dr. Hyslop refers. On June 9th the girl is pronounced "very sensitive and psychic," but still the claim is kept within the external appearances of facts by the added words "but not conscious of the degree of contact which is sustained from this side." *Ed.*]

98. I had been obliged once before to suspend the sittings because of an attack of illness which the controls attributed to the mischievous personalities attacking a patient that I had brought as a sitter. The sequel shows that the statement that the "weeks are full of most important work" is correct. There was evidently some insight into more than I had suspected of a case that did not suggest obsession of any sort, but which was evidently a very bad case of it.

[Pencil fell and new one given. Pause.]

[Change of Control.]

[RICHARD HODGSON.]

R. H. R. H.

(All right. Good morning.)

Just a word to ask if you return tomorrow.

(I want to if I can.)

Yes I have something to say tomorrow.

(All right.) [99]

[Pause and opened eyes. Sitter left room.]

[Subliminal.]

Woman following her. [Waved hand toward sitter as she left.]

The word "recently" in the answer to my question identified the case well enough to prevent further inquiries. My uncertainty until that word was used lay between three persons and the recent case was that of a young woman that I had helped out of incipient obsession a short time before. [It seems to me that the person whose identity the communicator was not able to explain at the time, but which would be made clear later, was Miss Drew herself. At the beginning of the sitting it is intimated that the presentation of "a new center of power" is apt to bring a physical attack upon the experimenter, an allusion to Dr. Hyslop's trouble, then diagnosed as neuritis. The "new center of power" is again referred to in "The young sensitive has power" and is identified as "the young lady present" to whom "all encouragement should be forthcoming." Dr. Hyslop asks who attacked him, and was told "one of a body of spirits ever on the alert for the new found light." "Light" is of course a title for a psychic. But why was that "light" said to be "one recently brought to your attention," and why was the request to be told what person was meant answered "I am not able to explain for a reason which will appear later." Perhaps because, although there was no reason why the fact that she was psychic should not be told in the presence of the sitter, he is now hinting that she is obsessed and feels delicacy about saying that in her presence. To anticipate, at the beginning of the next sitting the obsession is plainly hinted in "I was anxious to push the mediumship of the one who attracted the enmity of those opposed to your work," if that one can be identified with Miss Drew. The identification consists in the reply made to Dr. Hyslop's query whether the communicator knew who was there the day before, for it is said, the young lady not now being present, "the medium to whom I have referred." The reason why the person meant was not designated clearly on June 4 was thus indeed made clear later. *Ed.*]

99. I was suffering so from neuritis that I feared I could not be present the next day. But I improved sufficiently to finish the week's work, but the reader will notice that Dr. Hodgson did not appear the next day.

Who is the woman following her?

(You tell.)

[Pause and awakened.]

Mrs. C., J. H. H. and Mrs. Drew. June 5th, 1919. 9:30 A. M.

[Subliminal.]

[Long pause and reached for pencil. Sitter remained outside the room in the hall, as I had expected Dr. Hodgson to come.]

[Automatic Writing.]

[FATHER OF MRS. D.]

I am glad to have a word be . . . [pencil ran off pad] before your friends come for I feel a little responsibility for this break as I was most anxious to push the mediumship of the one who attracted the enmity of those opposed [spelled 'opposed'] to your work.

I am he who called himself father and I come [so written and read] with . . . I came . . . Lida [substitution] understand.

(Yes perfectly.) [100]

It is sad that there should be such a feeling aroused but your friends explained a little to me and I can see it is the kingdom of darkness arrayed against the kingdom of light and it may not be well to put fear in the hearts of people who do not understand until they know there is a remedy at hand.

100. The father is living and only the statement "I am the one who called himself father" saves the implication from a mistake. It was evidently the grandfather. "Lida," [pseudonym] as stated before, is the nickname of the sitter. [I have not felt at liberty to expunge Dr. Hyslop's note, but must add that I see no ambiguity in the passage referred to. The purported communicator was indeed grandfather of the girl under discussion, but he was father of the sitter. On May 19th, addressing Mrs. Drew, the communicator names himself "I, Father, Father." He evidently means that he is the sitter's father. On June 2nd we read "My dear child, I come again" and farther on in the same message "I am father." The next following script, that of June 3rd, commences "I do wish to continue the message I tried to give you yesterday about the work at home." It is, then, Mrs. Drew's father who is supposed to be speaking. Now, Mrs. Drew not being in the room, the language addressed to Dr. Hyslop is "I am he who called himself father." The peculiar form of expression would be dictated by the fact that "I am father," his daughter not being present, might imply that he was Dr. Hyslop's father. *Ed.*]

(Do you know who was here yesterday?)

You mean the medium to whom I have referred.

(I don't know whether a medium or not.)

You know there have been some slight manifestations of a psychic power about her.

(No I didn't know anything about it.)

I thought you were aware of it for she is very [N. R.] very sensitive and impressionable.

(What is on her mind most?) [101]

I am not sure that I can tell you but I find her interested in some other people people other than the ones she has been with. Understand.

(No not yet.)

I mean other than her family.

(All right. Make that plainer.)

It is one outside who is the one I refer to.

(Outside what?)

the family and she is very determined about whatever she wishes to do and very heedless of advice. Understand.

(What does she wish most?)

You mean me to refer to her desire to do something which she thinks she can accomplish.

(Yes, if you can tell what it is.)

Hard for me to enter into her plans but the mother wants me to do so——

(Yes, exactly.)

and perhaps get some influence to work which will show her the folly of attempting such a life.

(All right. Tell the life.) [102]

101. I had been given some questions to ask at the first sitting of the young lady herself, but they were of a kind that I did not like to bring up. They related to her desire to be married and I did not wish either to give the case away or to encourage that sort of reliance on communications, believing that our own judgments must decide such questions. I therefore avoided putting the questions and here aimed to let the controls find out and tell me. The sequel shows that they did so. ["She is very sensitive and impressionable," the mother pronounces a correct statement. *Ed.*]

102. It was not possible to ascertain just what the reference is to in the allusion to her interest in "some other people" unless it is to the matter of matrimony. We did not dare ask the girl herself and no one else knows

You act as if it were very simple to write what you ask me.

(Well, I am not sure what is the matter and I think no one else here knows and hence if we can have some evidence here of what you know it will help.)

I know your desire. It is easier to know your desire than hers for she is secretive and headstrong although very sweetly so. Understand.

(I believe so.)

enough to make the reference to the surmised persons evidential. But the statement that they are outside the family is consistent with the hypothesis that there is a veiled allusion to what I wanted to know and which comes out distinctly later on but not until the mother unfortunately asked revealing questions. The young lady is a determined person in what she wants to do. It would be a long story to tell the facts which show it. The remark, "something she thinks she can accomplish," does not reveal anything definite, but would imply some vocation, tho this would not be true, and is consistent with a perfectly definite set of ideas she has about the kind of husband she wants.

It is true that the mother wanted the communicator to tell about the young lady's plans, tho she appreciated my reluctance to inquire directly about the matter. No hint had been given by the mother of her desire so that the allusion is a good evidential hit. But it reveals a sort of half reluctance on the part of the communicator to discuss the matter. The reason for this is possibly apparent in the next remark. [This half-reluctance supports my view that there was reluctance at hinting at obsession when the young woman was present. See Note 98. *Ed.*]

The expression "the folly of such a life" does not betray definitely what was in mind and it was not easy to ascertain from the young lady herself what it might mean. She was very secretive, as we shall see presently, and only casual remarks would reveal what might be seething below the conventional consciousness. The mother tells me a fact which may have some bearing upon the possibilities of the communicator's intention.

"At one time, some years ago, she was very much infatuated with a certain young man but could not make up her mind to marry him. She said that, while she loved him, he did not satisfy her. His ideas were too small and he seemed too immature, and she feared that, if she married him, she might afterwards meet a man who would be her ideal and that, if that should happen, she would leave her husband and children all for this man."

This fact coincides with the statement made by the communicator, but we cannot be sure that it was in the mind of the communicator. It is very probable, however, that a mind that entertained such ideas as the young lady revealed in a casual moment was much occupied with many ideas looking toward extravagances of some sort. ["She is very determined about whatever she wishes to do and very heedless of advice" is declared to be quite correct. *Ed.*]

She has a desire to get into the world in some new way but there is one advising her who thinks only of money and self and she is a little foolish about believing what she wants to believe and she loves her mother but thinks the mother does not understand. She is more like her father. Understand me and he has always done what he wished by will power [N. R.] power and she has that will with a [sic] softened.

[Pause and pencil fell and reinserted with difficulty in keeping control.]

softened by the mother love and inheritance. [103]

(What do you mean by mother love?)

her mother's love. Do you know the young man connected with her.

(No I don't. Tell me what you know.)

I will try. A young man in fact there are two one brother. You know him.

(I know the brother.)

and another who is outside the family and has influence over her. You know this.

(No I don't. Tell me about it.)

I am withheld for some reason. I think it a person older [N. R.] [Leaned forward in distress.] than older herself. [104]

103. The mother says that the young lady is very secretive and headstrong and the necessity of furnishing her a place to live away from home shows her disposition. The secretiveness is a recent development. Her father is strong willed so that the reference to heredity is pertinent. The young lady has a desire to "get into the world in some way" and has ambitions to be the wife of a man who is connected with large things.

The statement about some one advising her "who thinks only of money" is true, except for the time element. This was a short time prior to this, perhaps a year or so and the interest she had in money is evidenced by an incident which shows that the communicator had matrimony in mind. This person had been employed as a chaperone for the young lady and she introduced her own son to the lady with a view to matrimony and nearly accomplished her object. The young lady would inherit large means.

The further statements about the relation to the mother and her belief are true, but her conduct contradicts all affection for the mother that may be present.

The messages are very fragmentary and disjointed. But there is enough to indicate that we have the right conception of what the communicator intended in the message.

[Pencil fell, pause and distress.]

[Subliminal.]

I can't tell. [Hand stretched and strained as if trying hard to do something. Pause, opened eyes.] Oh what is it? [Pause and shivered.] I saw a young girl's face right in front of me, pale and almost crazy. [Pause and awakened.]

Mrs. C., A. I. C. (stenographer), Mrs. Drew. June 9, 1919.
10 A. M.

(The sitter remained down stairs until Mrs. Chenoweth was entranced when she was called by the stenographer.)

[FATHER OF MRS. D.]

I will try to tell you some of the plans we have for you dear child for through these times of uncertainty and doubt we realize the need of help from this side. I am trying to learn more about the methods of contact when the subject of contact is unconscious of it. This is father [father] understand [understand] and it is to help her that I come here for I know the need am I understood

(Yes.)

I am trying to help the child in your life dear E Lida and she is not conscious of the power about her but is not well not ill but not well understand

(Partly.) [105]

104. Just why the brother is referred to is not made plain, but he has been interested in his sister and another man, older than the young lady, has been advising her and seems to have some influence over her. It is not made plain why the communicator is withheld from saying something else. [Unless motives of delicacy. These were intimate personal affairs which the grandfather was, apparently, adverting to. There is a hesitancy apparent from the first reference to the living daughter of the sitter, not hitherto found in the record, and it is the most comprehensible place for such hesitancy. Compare the hesitancy of "Doris's" mother as she began to describe her daughter's peculiarities (*Proceedings A. S. P. R.*, XI, p. 31). *Ed.*]

105. I could not return to the sittings for two weeks on account of the neuritis and so I employed a stenographer and the lady, the mother, attended the sittings alone. The E and Lida explain themselves. Cf. Notes 76 and 77. [It was not noted until after printing that in this and the seven following records of sittings, attended and reported by the stenographer, square brackets enclose words actually repeated in the automatic script in conse-

What I refer to is a mental state and an effort on our side to overcome some conditions and re recover the state of mind which is important for her future Do you know whether there have been manifestations at home

(No.)

which have made her more sensitive to the influences from other people

(What nature of manifestations?)

A [a] mental [mental] wait a moment I wish I might express more clearly There seems to be a lack of interest in some of the people and plans which are a part of the life about her and a half subdued state at times without any apparent reason and a manner as if there were some concealed or inner feeling understand

(Not fully.) [106]

I am trying to make it plain that the cause [cause] for concern is largely from our side of life I have talked with those who come to help those in [in] such conditions and they give me [me] confidence that we may have hope for a return to normal state of mind and body [Pencil changed]

[RICHARD HODGSON.]

R. H. Yes I wish to thank the friend for the able assistance given that we may go on with the case which is important to us as well as to her It was a great disappointment to have the continued incap incapacity of our friend who has been working with us but [but] we [we] will do all we can to create new and strong influences to make use of this hour and not lose [lose] the energy which has been ours It is a case of some little mystery [mystery] not because [because] it [it] is so unusual but because we find an unusual interest and love on this side which connects [connects] you with the work I will do all possible—— [Pencil changed]

[GEORGE PELHAM.]

G. P. Just to begin the definite work of the series [series] of the week I know it is rather hard to make all these new arrange-

quence of difficulties in reading by the sitter, as well as explanatory matter. The usual rule is resumed June 23rd, when Dr. Hyslop took charge again. *Ed.*]

106. There had been "mental manifestations" at home, but with the medium already discussed in earlier Notes. Cf. Notes 10 and 11, 87-89, 91-96. [The statement about lack of interest, etc., and half-subdued manner, etc., is said to be decidedly correct. *Ed.*]

ments fit into each other but if you do not grow nervous I am sure we can make headway We do not write very well but you will soon get used to reading correctly I would like a softer pencil [Change of pencils] Thank you this seems a little better When I ask a question answer in as few words as possible but I want to be sure we are on the right track and save repeating I find two 2 2 girls whom I wish to connect [connect] one in spirit life and one in your life and the one in spirit is very anxious to help the one in your life who is very sensitive and psychic but not conscious of the degree [degree] of contact which is sustained [sustained] from [from] this side understand so far

(Yes, I think so.) [107]

All right That quality of sensitiveness is a wonderful and beneficial gift but oftener in the [oftener in the] first in its first stage becomes confused or [or] rather interfused with ordinary life and pursuits [yes pursuits] until there is a lack of concentration and no definite purpose in the [in the] ordinary daily intercourse It is merely [merely] a matter of unfoldment and development which in turn will bring healthy harmony and a purpose to be a part of the circle [circle] at home I do not refer to a psychic circle but family There is no danger [danger] that is right I think we can take a few [few] questions to consider tomorrow and will begin directly on those for our friend the sitter Ask them

(This girl asked me to ask if she would ever be married.)

Please repeat it to me

[Question repeated by the stenographer.]

I have it Go on with the [the] next

(She also asked me to ask what she should do to attract the kind of man she admires.)

[Question repeated by stenographer.]

Understood Go on

(Is an evil influence from your side inspiring her at any time?)

[Question repeated by stenographer.]

Understood Go on

107. The appearance of R. H. and G. P. (Dr. Hodgson and George Pelham) largely explains itself as a means of referring to the young lady and encouraging the mother. The "two girls" referred to by G. P. are the deceased daughter and the living one who is the subject of discussion.

(Does she need help from a neurologist or alienist on this side?)

[Question repeated by stenographer.]

Understood I have four questions now and I will discuss them tomorrow after talking with the wiser guides who are near [near] you my friend Good bye for today G P

[Sitter left the room.]

[Subliminal.]

We begin to get somewhere, don't we? She is so worried over her. [108]

[Mrs. Chenoweth awoke.]

Mrs. C., A. I. C. (stenographer), Mrs. Drew. June 10, 1919.
10 A. M.

[The sitter entered the room after Mrs. Chenoweth was entranced.]

[FATHER OF MRS. D. ?]

I will try again to write some message that will help my child who comes here for advice and understanding of the problems that confront her It is not as easy to make the situation clear as I wish it were but there are some clear points which we may talk [talk] over I want to return to the case we have been trying to help and when I say there are some mental disturbances which make more or less conflict between the people around and those in the spirit you will understand I have been trying to see if there were those in the physical world who had any influence over her and I find it very rare that there is any one who has a power to create trouble for you dear through influence on her but on this side there are several who do have some influence and keep her from the right state of mind To [To] be married would give a new and helpful influence and it is one of the things we wish to bring about but not until she is some relieved from this present pressure [pressure yes] It was our plan to do the work on this side and not call [call] in the aid of a specialist for immediately when a specialist enters the field there will be

108. The sitter's questions revealed the thing uppermost in the daughter's mind, so that future reference to it will not be evidential. The mother was very much worried over the daughter, but perhaps the general tone of the messages and a few queries suggested this statement about it.

more disturbance [109] We think We think we see some improvement already and work is being done on this side to protect her and allow a free and untrammelled expression of her own spirit This does not mean always her own way as it might be expressed when or rather while there is still the lingering [lingering] shadow of a group which has sought to get control of her It is rather serious but will come out as it should for we are not helpless nor are we unconscious of the desire to have help to come from us [us]. I have noticed that when [when] some one from the group the troublesome group drew near here at the command of Emperor there has been an effort to stop the work here and that is one reason of the attack on the friend who has been helping us Emperor advised me to write to you today and speak plainly and if there should be a sudden stop in the communication you will understand that the contest [contest] is on that our best method is to withdraw and make the further contest on this side but the real work is to give her freedom peace [peace] freedom Peace and the normal expression of her own mind and body Marriage will come tell her that It will give her something to think of as a joy.

[Throwing away pencil.] [110]

[Change of pencil and change in writing.]

No no you can not take her from us

[Sitter left room.]

[Subliminal.]

Emperor says Peace will help more tomorrow. [111]

[Mrs. Chenoweth awoke.]

109. [A specialist had been called in some three years earlier, and disturbance had resulted. That is, the prediction of what would happen in case this was done was justified by past experience. *Ed.*]

110. There is a distinct indication of foreign influences on the daughter of the sitter near the beginning of this sitting. It is spontaneous and not due to suggestion. But the allusion to marriage can be explained by suggestion in the light of the questions previously asked of the control. The obsession is farther indicated in the statement attributed to Emperor about a "contest being on." There had been no previous hint of that on my part or on the part of the sitter.

111. This appearance of Emperor is frequent at the close of sittings concerned with obsession. It is probably to remove unpleasant sensations or influences caused by obsessing personalities.

Mrs. C., A. I. C. (stenographer), Mrs. Drew. June 11, 1919.
10 A. M.

[The sitter entered the room after Mrs. Chenoweth was entranced.]

[DAUGHTER OF MRS. D.]

I will try to help you Mama darling for I am anxious to give you the answer to your questionings It is hard for you to have so many things to trouble you and give you sorrow when you have always tried to do so much for all of us [112] I thought [thought] it was hard enough for me to die when there was so much to look forward to but I think there are some things harder than [than] death I do not mean hard for me but for you and you know I will do whatever I can to make life brighter for you for I still love you all and you are so much to me I have been trying to see whether these spirit people know just what is the matter with my sister [groan] you know what I mean do you not

(Yes.)

know dear to what I refer

(Yes.)

It does me so much good to hear your voice I know that she has a good heart and does not mean to be so irresponsible at times and she does not really understand that we are people like you and can help you She likes to have her own way and does not want any one to ask why she does this or that I hear them talk over here about forming a band to protect her while she is in this super sensitive condition It will be as you decide for if she should be placed under observation it would create [create] a feeling against her which might be hard to live down I mean in the family and in her own mind and on this side we [we] think the spirit treatment is best and that the evil spirits who sometimes get too near her can be taken away from her My father does not have much sense about the arrangement yet but will join with us as you go on I love you and will help [113]

112. [This sentence was justified by something that took place that very morning before the sitter left the house, and which caused the words to be very appropriate. *Ed.*]

113. The deceased daughter is the communicator here and she correctly describes her living sister in the allusion to her irresponsibility. The rest

(I would like to ask a question.)

(The stenographer: Could the sitter ask a question?)

Yes

(What does she mean by being put under observation?)

[Question repeated by stenographer.]

Doctors who might try [try] to discover if there were mental balance [last word unintelligible] [groans] [114]

[Subliminal.]

[IMPERATOR.]

Oh, Spirit of Life and Love, draw near to these children. Attend their steps, give guidance.

[Sitter left the room.]

[Mrs. Chenoweth awoke.]

Mrs. C., A. I. C. (stenographer), Mrs. Drew. June 12, 1919.
10 A. M.

[The sitter entered the room after Mrs. Chenoweth was entranced.]

[DAUGHTER OF MRS. D.]

I will try again dear to help you for I know how much you need the comfort and assurance which I feel to promise you I want you to know that I am not always in England even if I have one there who loves me and whom I love you will understand Mama she does doesn't she

(Yes.) [115]

and I am glad to feel that the boys do not need me as much as

about obsession and its attendants is true enough. The invasion is clearly indicated in the reference to "evil spirits" and what is said of the father is perfectly correct, so much so that the mother did not dare tell him either of what she was doing or of the facts.

114. It is not certain what is meant by this advice not to consult an alienist. It might be to ascertain facts which even the spirits did not know or it might be to have a diagnosis that would enable the work here to be verified in the existence of abnormal conditions. [As Miss Tubby remarks, the advice answers the mother's fourth question of June 9th. *Ed.*]

115. While the communicator's husband was an Englishman he was not in England at this time, but somewhere in the Mediterranean.

you do just now and I am glad some of those strenuous times when we all tried to do so many things to help on the cause war [war] understand dear

(Yes.)

are over for it is easier for me to get down to these matters which are so important today I talked with the spirits who came here yesterday after the strength was used up by me and then I went away with the one they call Prudens and he had a long talk with some people over here whom he felt could have [have] an influence over those who are not as unselfish as we wish them to be You see there are so many people who are without any spiritual understanding of this life and they only want to do what will please them and never seem to think of the rights of other people and this group of friends of wh which Prudens is a part are like social uplift workers It seemed very strange to me at first to think of working among people who were over here but as I watched I saw that there were almost invisible [invisible] connections between my sister and some of them and I would ward them off at once but they told me it would be better to have it done gradually I wish she could find some interest in life which would occupy her mind completely until she finds one who will be as dear to her as D [substitution of initial] was to me Mama knows and I know too that love is what changes the whole [changes the whole] universe I do not see the future as clearly as some of the friends who have been here longer but I have been told of some [some] new development which will come at home so if these selfish ones should make a manifestation here do not feel that I am being troubled for I am free and safe and happy when I can [can] help you It is wonderful to be here with these great [great] souls who have taken [taken] up the case [case] with such strong hope I know that sometimes my father had big problems with the men [men] in the Company and that often they [they] had to have outsiders come to adjust matters understand

(Yes.) [116]

and this seems quite like that to me It was too big a problem

116. The comparison of the Emperor group to social workers is very apt and represents an idea of their function which Mrs. Chenoweth had not formulated to herself, limiting her idea of their work to that of helping the living. The purpose of obsessing agents here stated is well expressed and the implication of what invading personalities aim at is apparent.

for us alone and when you called [you called] the Professor [117] to the case at once these people took [took] it up and will not rest till it is finished I have wanted to tell [wanted wanted to tell] you several times but could not seem to get it down on the paper but there is such a beautiful atmosphere here today I am getting a few things written which are important to me I do not want you to feel that you are working alone on this big [big] matter and when it is all adjusted my father will be as pleased as any of you but he likes to see something doing that would [that that would] be the way he would express it Get to business Get to business He is all right but it takes you and me to get some things done [done done] Oh, I love you so much and am so glad I can help here

[Sitter left the room.]

[Mrs. Chenoweth awoke.]

Mrs. C., A. I. C. (stenographer), Miss Dorothy Drew. June 16, 1919. 10 A. M.

[The sitter entered the room after Mrs. Chenoweth was entranced.]

[DAUGHTER OF MRS. D.]

It is the same story of disregarding the personality of the living to satisfy their own objects.

But the important part of the message is the recognition of "almost invisible connections between my sister and some of them," showing that obsession may take place without discovery even to spirits who are not acquainted with the subject and may require a diagnosis like that of living physicians; namely, by inference from observed symptoms. The casual remark here reveals more than a definite statement to the effect. The suggestion of some interest in life which would occupy her mind is a sound one in the cure of obsession. It would put the purposes of the invaders at loggerheads with her own and serve to discourage their efforts.

The reference to the father having "big problems in the Company" is correct and as Mrs Chenoweth did not know who the sitter was the incident is a good piece of evidence and does something to cover the other statements from suspicion of being subliminal purely.

117. Mrs. Chenoweth always calls me "Doctor" and never Professor. But it was natural for the communicator to speak of me thus. The characterization of the father as wanting them to "Get to business" is apt and to the point, tho he did not know what we were doing, not even that we had sittings at this time. But he is a man who wants things done.

I will try to write for you today and make the whole situation a little clearer if possible. It is rather hard sometimes [sometimes] to write all we feel about the one present for our plans and efforts for future happiness are confused with the emotions and memories of a happy or unhappy past. I am so anxious to bring help to the sister understand [118]

(Yes.)

and give her something in her life which will make her well and happy as I was with D. Yes she knows D of whom I speak not Dick [substitution] she knows Dick but my D who is away now understand

(Yes.) [119]

It is so beautiful to be able to help and I want to keep the door open that I may always turn the brightest pictures for you to see [Pause; Mrs. Chenoweth coughed for perhaps two minutes.]

Do not be afraid of anything that may come near for [near for] I am sure there is power enough here to give you strength and there is something which will come to make you feel happier and more contented in a little while. You sometimes feel that no one understands you and that you would like to run away from everybody and everything and find all new conditions understand dear

(Yes.)

Well please do not think that you are alone in this state of mind for I understand you now as no one on earth can [can] and I am determined to help you and stay with you and let you cry it out if you want to but I know that what you really want is love love that is all your own and a life and home that is as you dream you would like. Be patient a little darling sister and I know some of the present difficulties will pass away. Mamma is worried as you know but because she fears you will do something you will be sorry for you understand

(No, I don't understand that.)

It seems so hard for her to realize that you can take care of

118. [This paragraph, containing an allusion to a "happy or unhappy past," seems significant since there had been considerable friction between the purported communicator and her sister. *Ed.*]

119. The capital letter D [substituted initial] refers to the living husband, "Donald," of the communicator, and "Dick" [pseudonym] is the name of the living brother, as already remarked much earlier.

yourself sometimes I think you know now I do not mean that she is afraid you will do wrong but that you may not do something she expects and then you will be sorry for you really want to please her always [120]

I . . . have thought I would say sometime that there never were more beautiful flowers over here than we had at home for just at this time we have so much [much] that is lovely for you all to look at but we do have [have] just as fine [?] and beautiful flowers as those in the gardens at home She knows [knows] what [what] I refer to gardens at home I have wanted to say something about some things I left some little things but I do not know as this is the time [121]

[IMPERATOR.]

[Change of pencils and change in writing.]

Imperator greets the child and bids her welcome to the group and its influences Peace and joy come through the confidence established in the heart that the spirits of God wait to serve the children of men and the service is always a service of love and love creates more love and thus the whole circle is charged with the redeeming [redeeming] influence of the mightiest force in the universe If the inharmonies of an undeveloped power sometimes [so] seem more evident than the lofty strains of love it is but a passing discord and time will remedy it Child [Child] though you are but at the open door of a great experience we will never leave but will abide with you forever Tomorrow you may ask your questions I go Imperator [122]

[The sitter left the room.]

[Mrs. Chenoweth awoke.]

120. The sister was present this time at the sitting and the messages show a very clear knowledge of this sister's mind. It is all very true and characteristic. The mother was worried and did fear the living daughter would do something she would be sorry for.

121. There is abundance of flowers in the "Concord" home. At this time they were at their best. The desire to mention some little things left was not carried out, as Imperator intervened.

122. This message from Imperator was probably to instil confidence in the young lady's mind by expressing as much sympathy with her as possible. It may also have served other purposes.

Mrs. C., A. I. C. (stenographer), Mrs. Drew. June 17, 1919.
10 A. M.

[The sitter entered the room after Mrs. Chenoweth was entranced.]

[DAUGHTER OF MRS. D.]

I will try and go forward with the work which seems so important far more important than I had any idea of for I did not realize that spirits had any power to influence people who were unconscious [uncon] of the proximity of spirits but in this case of my sister I have learned that there is an influence which is affecting her sometimes more and sometimes less and I think if she can find some real interest in life somehow which absorbs and holds her like a great love she will have that as a balance and help Yesterday Imperator had a little talk here through the pencil and he saw indications of an undeveloped light in her You know what he means by light It is like this lady I use when I come here and he thought it quite possible for her to be unfolded for work like this but I told him I did not think it would please the family for that to be done I thought it would be better to have her protected from any further development than to have it go on until she went into trances and such [such] things and he said it would [would] be all right either way but that you and she should decide it not I I only had in mind the future which I felt [felt] would be too much for her because I know her heart is set on having a life with love and husband and what is [what is what is] considered normal I know that you want what is best for her but I do not know whether my father would consider the question of her becoming a light for the spirits over here I do not understand that it would take anything out of [out of] her life but it is like selecting the thing she would like to do and if she selects something which is so odd and queer that it makes her unusual [unusual] it might preclude her from the life of love which she so much desires. Whatever you choose to do or have the Imperator group do there will be help for her and the old trouble will be no longer there I mean the tendency to do as she has been doing you understand me

(Yes.) [123]

123. This passage will have to explain itself. It has only the most general evidential character. The interesting feature is the readiness of the

and I did not want to take the responsibility of deciding for you dearest Mama for I see how troubled you have been and I thought I could explain it better to you than Imperator [Imp yes] because he has such a very [very] spiritual way of putting the case before you you might think you ought to let them unfold her I do not think she is able to stand [stand] the process for it is long [long] and tedious as I understand it and she never wants to have long and tedious work about anything and it would make her nervous to think of it but if she is born [born] psychic as they say she is she has simply attracted some influence which tried [tried Tried] to selfishly absorb her power for some purpose of their own and that has brought her trouble but R H told me that Imperator could place a guard around her and let her have the freedom of her own spirit Does she want to go away [away away] Has she been talking [talking] about a trip away

(Yes.) [124]

I think it would do her good do you not think so too

(I am a little uncertain.)

I suppose you are a little afraid for her to go now is that it dear

(Not exactly.)

afraid it is not quite time for it I think you are right about it but I want to have her have [have] something to plan about and look forward to I do not want you to think I know more than any-

group to let the lady make her own choice and abide by the consequences. The characterization of the father again is correct. His attitude toward the subject of psychic research is one of mixed antipathy and tolerance. The attitude taken toward her mediumship is not that of the normal Mrs. Chenoweth. She would advise developing it without hesitation. But as she knows nothing of the situation the diagnosis of the situation, family and social, and the fear that it would interfere with the natural life, is very pointed. [Mrs. Drew thinks the whole paragraph characteristic of her daughter, the communicator. "It is characteristic because of her wonderful understanding of her sister's mind, and the family attitude. She was a girl of very keen understanding and discrimination, and had very remarkable insight into character situations." *Ed.*]

124. The characterization of Imperator is correct and Mrs. Chenoweth has no knowledge of him except the most general. It is quite true that the daughter, with firsthand knowledge of the mother, might be better understood than Imperator in a message of the kind. The mother says the daughter talked of going out West on a ranch during August. Mrs. Chenoweth could not know this.

body else but I certainly know some things about you all and I do not like to see you worried [worried] and I shall keep right close to you till things are settled right I think the spirit Imperator very wise and true and am not afraid to follow his advice but I wanted you to have my idea about this Do you know L

(I don't know who it refers to.)

Lillian

(Who?)

Lillian a friend of mine here

(No.)

a friend of mine [mine] who is still in your life and May [May] and E yes May I had three names I wanted to write today Lilian May Eunice Drew Drew [substituted for real name.]

[Change of pencil.]

I have more if I can get them to you [them yes] I want to write a little about the gardens the gardens where I used to go and loved so much violets [name of flower changed] Violets understand

(No.)

you know where I used to go where violets bloomed do you not
(Perhaps.)

I have been trying to impress my own [125]

125. While there was a Lillian the family knew, the daughter of the coachman and who used to be a playmate of the living sister here concerned, it does not seem relevant to mention her and there is not enough said to suggest that she could be meant. May is the name of a living Aunt of the communicator. "Eunice Drew" [pseudonym] is the name of the mother's daughter-in-law. The E probably refers to her, tho it is also the initial of the Christian name of the mother, but would hardly be referred to by the communicator in this manner, as she was the deceased daughter. The mother does not know whether the deceased daughter was fond of "violets" or not. There were "violets" in the garden.

[There is a curious possibility in this passage. The suggestion would be most rash if we did not have other passages elsewhere which strongly support it, that there is here an attempt to get through the name of a girl who stood in a unique relationship of friendship to the communicator, which we may express by the word "chum." The name is as close to the name of the flower really mentioned as "Violetta" is to "violet." Note that the second time the name of the flower is given it is written with a capital initial, and the question "Understand?" follows. The mother did not understand, for she could not remember that her daughter was specially fond of the flower named. Possibly the sentence is only a device for forcing the name of a special friend

[Change of pencils.]

[Change of writing.]

[JENNIE P.]

J P Please tell her to ask the questions which Imperator promised her a chance to ask today and that [that] we say [say] I do not think there is much occasion [occasion] to add to the report for the young lady It is not easy [easy Easy] to diagnose a case like this but there is so much which can be done by the spirits that we hope [hope] to overcome [overcome] every difficulty before long Is the girl interested in pictures or art or anything of that sort

(Superficially.)

It seems to be a man [man man] who is interested in art and pictures and some of those curio [curio yes] or such things

(Yes.)

who comes near her understand

(Partly.)

and there will be a little deeper interest in those things a little later on It is a peculiar [peculiar] state the child is in but not so dangerous as it is uncertain [uncertain non certain] yes Questions I will write you later Questions [126]

through the medium's consciousness. Did she break down in the attempt to write "I have been trying to impress my own 'chum's' name?" As through excess of emotion she fails to finish the sentence and another communicator begins. This is only a possibility, but worth considering. *Ed.*]

126. The young lady was not specially interested in art. The mother had tried to interest her in drawing, but could not succeed. But there was a man who was an artist that was somewhat interested in the young lady. [It is probable that the reference is not to a living man but is the first hint of the Heinrich Grueber, the alleged deceased artist who afterward communicated. The girl had formerly taken some drawing lessons in school, but showed no proficiency like that of the deceased daughter. A year or two before the sitting her mother had suggested that she take lessons as a means of diverting her mind, but she was very averse to it. The contents of none of the present series of messages was made known to her save those which she attended, nor did the mother make any like suggestions after they were received, as she feared the influence of the alleged German artist who later communicated and claimed to be in partial control of the girl. But about two months after the prediction Miss Drew, while engaged in looking across the ocean, suddenly remarked, "Do you know, I feel as though I wanted to paint. I think I'll take lessons." She carried out her resolve and at last accounts was still studying art. The prediction was fulfilled both as to fact

(Is it right for her to think of marriage?)

Yes

(Would it be safe for her to marry?)

Yes the best thing she can do for this is a matter of adjustment and not a matter of future difficulties It must be the right sort of a man yes and it will not make much difference what you think or say she will marry It is hard [hard] for you to stand where you do but there is an experience which will come to your child which will [pause] I do not like that ripping [ripping] sound Thank you now for the work Has that girl [has that girl] a particular man in mind now do you know of such a one

(I know of two.) [127]

All right I will look them both up tomorrow [tomorrow] I will tell you my (my) ideas about them I am Jennie P Jennie not a man as you thought [threw down pencil.]

[Sitter left room.]

Mrs. C., A. I. C. (stenographer), Mrs. Drew. June 18, 1919.
10 A. M.

[The sitter entered the room after Mrs. Chenoweth was entranced.]

[DAUGHTER OF MRS. D.]

I am so glad to come again for I think we are helping in an unseen way It is not always the words we say here which prove the power of the friends I have made since coming here but it is in the new and wonderful influences which are brought to you and which will create new purposes and desires in the minds of those I love I have so many things I want to talk about besides these matters which are so important but not so beautiful as the things I see and learn from day to day When a great conflict arises like the war and we all enter [enter] into it with so much interest because we want to

and nearness of date, and without any known possibility of suggestion leading to it. *Ed.*]

127. The young lady is correctly characterized here in her material ambitions and in her will to have her own way. The "ripping sound" was something that annoyed Jennie P. the control. She is very sensitive to noise and apparently no other control is.

see right win it is easy to understand our enthusiasm but when a great conflict arises between spirits it is not so easy to understand unless one is on this side and can see the make up of the contestants I have never felt that you would have to resort to extreme measures to come to the understanding of my sisters condition It is just one of those very annoying situations because you are afraid that she will do something which will make her unhappy or miserable later on and she is unhappy now because she is seeking for new experiences which she does not seem to comprehend any more than a child I hope you do not think I speak in any way except the most loving for I want to see you happy and I want her to be happy too The spirit Jenny P who wrote yesterday went with me after the hour here and tried to help me in my effort to give a new impulse and I am not very much troubled over the real situation any more for I feel we have so many good friends to help us I wonder if you know any one called Ann or Anne I saw an oldish lady who was talking with some of our people and I had not known her but she said she knew you and they called her Aunt Annie no Aunt Ann Aunt Ann She has been over here a long time and I think was some way connected with Grandma [Grandma Grandma] and there is a young man here who is so much interested in D and he is D too Do you know whom I mean Do you know whom I mean

(No.)

Do you remember how D wanted to enlist [enlist]

(Yes.)

Brother—remember wanted to enlist do you remember dear don't you do you not does she remember

(That D's brother wanted to enlist?)

My brother my brother

(Yes.)

and he is so headstrong [128] when he wants to do a thing you know what I mean and there is a young man here who is so anxious to send him a message [mess] Do you know Denny [substituted name]?

(Yes.)

I have seen him and he is so ready [ready] to help us and he writes on his hand with his finger this message It seemed hard for

me to go but I want to tell everybody that I am just as much alive as ever and you know how he liked to ride [ride] I do not want to spend too much time with him now for I have a few more important words about my sister Do not try to think out too much or too far ahead for her because it will only be a short time now when she will begin to feel better and will not be quite as independent with you you know yes she knows it is the independence of a child who thinks she knows. [129] I want to write May you know May

(No; what May?)

A May over here Did you have a May who went away a long time ago

(No.)

A little girl but grown up now with light hair and blue eyes and she is very sweet and dear for she has had most of her life over here Ask me anything you wish

(Who is this May?)

She seemed more like a relative I thought she might be a little sister of Grandmas because she seemed so near [near] her [her her] I mean my Grandma who is with you [you with you] [threw down pencil.]

[The sitter left the room.] [130]

[Speaking.]

[SUNBEAM.]

[A passage directed to the stenographer is omitted.]

..... Oh dear. I thought I would come—Sunbeam.

(Is this Sunbeam; I am glad to see Sunbeam.)

I tried to help that girl say something that would be evidential,

129. There was an Aunt Mary Ann, aunt of the sitter's father. [She was 88 when she died, so was decidedly "oldish." *Ed.*] Hence the pertinence of referring to the grandma in this connection. It is true that her brother D wanted to enlist and that he might be considered "headstrong." "Denny" is the name of a friend of the family who died in 1908, (Cf. Note 75) and who was fond of riding.

[A decided improvement in the girl's mental condition did take place. *Ed.*]

130. But for the indication that the May was a child when she died we might imagine it an attempt to complete the reference to Aunt Mary Ann, but the mother does not recall the person described. [There is no "Grandma" of the communicator living. *Ed.*]

but it is very hard, they are unresponsive, you know what I mean, they don't mean to be but I think they have got ideas about being scientific, but they are lovely—I am talking about the lady and the little girl—but they will get out of their trouble. They are afraid the girl is obsessed.

(What do you think?)

Yes, partly, you know, I don't think it is any physical difficulty I think it is more that she is partly that, not very bad case, but the influences are playing around her, and I think that they have got some people around her in the spirit will keep them away; you know that is what the Emperor group is trying to do—to form a band around her so that she will be protected to make her own decisions that are right. She is easily influenced—she is a very sweet girl.

(I should think so.)

Yes, very sweet girl, and she would be very easily influenced, that is all. She doesn't seem to be so high-strung to me as her sister thinks, but I suppose when she gets her mind set on things she wants them. She gets very blue, despondent, sometimes, did you know that?

(No.)

You tell them I think she will be better soon; they have begun in that definite way to form a group around her. This girl over here has got a husband back in this life; you didn't know that?

(No, I don't know.)

Well, good bye.

(Good bye; I am glad you came in.) [131]

(Sunbeam continuing)

I don't mind what Dr. Hyslop says about me. I never minded it at all because I know he holds that you could—just as any one might get a little more satisfied speaking to the person themselves than they would be speaking to any one else. I have to talk about them while they talk themselves, and I might tell more about them than they could tell themselves, but at the same time if people like that the best that is the way to get it. There is no contest, it is all for one purpose and my medy understands that too. You and she get along all right.

131. [The statements in this passage are strikingly relevant, and in harmony with what is said elsewhere. *Ed.*]

(I don't know why we don't.) [132]

I am going out to your house to see you. Good bye, the second time I said it.

(Good bye.)

Good bye. That was personal for you.

(Thank you.)

I have to come back once more. You got a table out at your house your mother knew anything about?

(Yes.)

That was once in your other house?

(Yes.)

Because she often comes out there and looks around at the things and she likes the way you have got fixed up and she says she feels so kind of homey—of course it isn't so much of her old home—and so pleasant and nice, and I saw that table, as though she sat down to work to do things. I thought it was round, but I see sometimes your sister sits down to it as if she is doing something at it, I don't mean eating, it is more like fixing something for the table, she would sit down near it or something like that; I see her.

[Mrs. Chenoweth opened eyes.]

Mrs. C., A. I. C. (stenographer), Mrs. Drew. June 19, 1919.
10 A. M.

[The sitter entered the room after Mrs. Chenoweth was entranced.]

[DAUGHTER OF MRS. D.]

I will try to write a little more about the people spirit people who have been asked to come to help us in this problem dear mother of mine for it is the most important thing I have to do just now because it will make so much difference with you all if my sister is happily settled or if she goes on and becomes worse in her unsettled state of mind It is no use to try and get her interested in any particular work for she would only stay interested a little while and then want

132. "Sunbeam" is here aware of the fact that I am not attached to her type of work. It might be inferred from two or three things I have mentioned to Mrs. Chenoweth.

[want] a change It [It] is partly temperamental and partly mediumistic and every [every] influence around her has its effect on her and the things that have [have] happened in the last year have brought more of these influences near her She is so sensitive and so the friends of the man who brought you here took the case up from that standpoint [standpoint] and the one they call [one they ca] Prudens has arranged a small group around her and hopes to open her eyes to the spirits. If she has a vision or a dream or thinks she sees some one do not feel worried for that is just what they are trying to do it will give a definite hold on her from this side and she will be better for it I mean better in body as well as mind and it does seem strange that she should begin to have this treatment when we knew so little about these things before I came here but all our friends here seem to have known that I was coming even though it was such a surprise and shock to us and I think they know pretty well what is going to happen to most any one they are interested in I wished she would be interested in some of the work I was so fond of but it did not last I have not said [said] much about my father but I could and would if I could only write [wri] faster and get more things to you before the light wakes up It is like putting her [putting her] under an anesthetic and when she begins to arouse unless some one knows how to put her to sleep she is gone [gone] from my hand [my hand] But to return to the group there is one lady in the group who is to try and help her my sister I mean with music and to make a new and definite effort to have her understand it and take a new interest in it herself [133]

Yes and I come to ask about some friends alive [alive] in your

133. There are several things in this long passage that are quite evidential. The living sister is accurately described in the statement that she would not stay interested in anything long. This the mother had already remarked to me and the later statement that she was addicted to vagrant fancies is said by the mother to be perfectly correct. The communicator knew nothing about these things before she died and hence the pertinence of the remark that it "seemed strange" that this type of treatment should be applied to the living sister. The daughter is not particularly interested in music [Nor has she become so. But there is no prediction that the effort would be successful, as there was in relation to pictures. See Note 126. *Ed.*] The comparison of the trance to the condition under an anæsthetic is the first time that this analogy has been used, so far as I recall now, but it is very apt, tho not evidential. Mrs. Chenoweth would know that much.

world Do you know some one called Maud (No.) I think it is Maud or Madge It is a short name which I hear spoken now and then and it sounds like Maud or Madge you know who it is

(No.) [134]

You know the family I am quite sure if I can only make it plain Wait a minute I wonder if you do not know about the drive the ocean and the rocks jutting out into the ocean a [a] drive that gives a wonderful view understand a drive we are familiar with

(Yes.)

This M— is one who has been in the group on that drive with me

[Change of pencils and change in writing.]

[GEORGE PELHAM.]

G. P. The girl is trying to get through a test [test] but I am afraid she has mixed [mixed] her pictures. There is something about a drive which means more than [than] a mere drive around a rocky coast although that seems to be a part of her memories [memories] mem yes understand Is there not a drive familiar [familiar] to the to the girl in spirit which was around a rocky coast where the ocean was in view

(Yes.)

Was there not a drive so called which was a matter of business which the same girl was interested in I think one of the patriotic [patriotic] drives for money or for funds for war purposes for she seems to have a decided memory of a fund [fund fund] for some relief work either [either] Belgium or France or both but it is a vivid memory and the word drive brought back both memories Do you understand the patriotic drive in which she was interested

(I remember a war charity drive but not patriotic.)

Much the same only I may have used a wrong term now but it is these drives which brought confusion and the name Madge or Maud was connected with this war drive and not the ocean drive at all And her intense [intense intense] interest [interest] in such work she would have been glad to pass to her sister and it is that which she was trying to say but those [those] who are about to make complete the group around the little afflicted lady [lady] want

134. The name Maud or Madge is not recalled and no light can be thrown upon the text in that matter.

[want] to give new and strong desires that will make it possible for her to win [win] for herself the love which she craves [craves] and that will come to her soon [135]

[The sitter left the room.]

[Subliminal.]

Don't worry, Mama.

[Mrs. Chenoweth awoke.]

Mrs. C., J. H. H. and Mrs. Drew. June 23rd, 1919. 10 A. M.

[Subliminal.]

[Long pause. Sitter admitted, pause, sigh and reached for pencil. Pause.]

[Automatic Writing.]

[IMPERATOR.]

My desire to help you is as strong as ever but the way is sometimes blocked by the individual desire of one who thinks that he may find expression through the girl and grow into some association (Do you know who he is?) which will prove beneficial to him. [Pencil ran off pad.]

(Do ...) [Writing went on.] (Mrs. D.: No.)

I hear your question and will reply presently. the young daughter who came here fresh from a life of love and service was kept from the knowledge that such contacts could exist because she could not aid and would be disturbed and this situation has its resemblance to all well organized relationships in state or church or family and is what we term the protective element ... [pencil ran off pad] ment [element] which wisdom exercises in life but we saw from the first that there was a contact which devitalized

135. There is a long drive along the rocky coast near the seashore home. Mrs. Chenoweth, not knowing the sitter, of course knew nothing about this, tho we might suppose it a natural inference from the earlier message indicating that there was a home on the seashore though there are long stretches of seashore of which it would not be true. The drive (in another sense) mentioned was a patriotic one in spite of the denial of the sitter. She evidently did not see that all the Red Cross work was patriotic.

the will power of a naturally sweet and lovable girl and that the devitalization brought in its train many vagrant fancies and awoke many emotions which would eventually prove more harmful than the unrest or yearning for new experiences which marked the case.

The desire to marry is most natural under this sort of contact and may or may not have anything whatever to do with the sexual [read 'serial'] sexual life. In some cases the contact stimulates such desires in others it creates an abnormal desire for understanding companionship and the generally conceived idea that marriage brings such companionship brings the desire to form such an alliance and has little understanding of the spontaneity of the attraction of like unto like and begins to seek a mate.

It is the unspiritualized union of the race for it has neither [written 'neiher'] intellectual nor physical nor soul union but a distorted and perverted association which brings disappointment distress or despair. [136]

The remedy is to insulate the spirit of such sensitive souls until poise and balance is acquired and the wise and [pause] guiding hand of those experienced in such matters [distress and sigh] is the only way out. [Sigh.]

the light wakens but I resume tomorrow. this is the best control I have ever attained.

(Good, who is it?)

Imperator [followed by circle and cross.]

136. Only two things require comment in this passage. The young lady's will had been "devitalized," if instability of will can be so characterized. She was also subject to "vagrant fancies" which would be attendants of such a will. It is interesting to note the statement of the possible influence of this sort of obsession on sexuality. It is not evidential, but long investigation might elucidate the matter. There are aspects of the problem, however, that are hidden from us, partly by the unverifiable nature of some of the statements and partly from our ignorance of what underlies physiological and psychological conditions. The remark about unsuitable unions borders on a great problem and is couched in language that I would not expect of Mrs. Chenoweth while I have no knowledge of how far Mrs. Chenoweth is capable or incapable of the ideas expressed.

[Mrs. Drew considers the whole passage from "contact which devitalized the will" to "seek a mate" as an excellent description of the existing conditions. *Ed.*]

[Laid down pencil, pause, opened eyes, sitter left, pause and awakened.] [137]

Mrs. C., J. H. H. and Mrs. Drew. June 24th, 1919. 10 A. M.

[Subliminal.]

[Long pause, sitter admitted, pause and reached for pencil. Pause.]

[Automatic Writing.]

so [?] [Pause and P. F. R., pause and P. F. R again.]

* * [pause] * * [scrawls in both cases.] [Line drawn with a jerk, pause and rolled head in distress.]

[Oral Control.]

Can't do it.

(Can't do what?) [Pause and question repeated.]

Can't write. [Pause.]

(Who are you?)

[Long pause.] Why?

(I wish to know in order to help you all I can.)

[Long pause.] * * [sounded like 'tomorrow' and so repeated by me, but it ran off into gibberish which I could not understand. It was not French and not Indian.]

(What language is that?) * * [Gibberish.] (What language is that?)

[Distress.] * * [gibberish and distress.]

[Then began twisting face and mouth into all sorts of shapes as if trying to use it to speak or to control it for speech or practice. Faces made very hideous.]

Oh! [Distress and put pencil to nose and then to cheek and to

137. The remedy proposed is the usual one and has been referred to before in other cases. Mrs. Chenoweth knows nothing about such things normally. There was no evidence to me that the "light," Mrs. Chenoweth, was awakening.

I should remark that this was the first sitting after my illness and readers may remark the decided change in the nature of the contents of messages due to my presence. It is worth following and comparing with the previous records during my absence. Those with the sitter and stenographer present are more like the Sunbeam results.

the nose again and then before closed eyes as if trying to see it. Then repeated the wry faces.]

[Distress and shivering with pauses and making faces. Bent the body forward tho keeping head on back of chair. Shivered again several times with pauses intervening and reached for pencil.]

[Automatic Writing.]

* * [I? Pencil fell, distress, pause and made faces again. Rubbed face in distress and then again rubbed it with the fist, making faces and showing strain in body, reaching for pencil.]

I c h h a b e n [Distress and struggle.]

(Stick to it.)

[Pause and P. F. R. Cry of 'Oh.' Bent the body as before with head on back of chair. Distress and tried to seize pad, but I prevented. Pause.]

[Oral.] Gott. [Reached for pencil which was given.]

[Writing.] h i m m e l [Distress and pause.] * * [pause] * * [last two letters apparently 'lm'].

[Pencil fell, pause and reached for pencil which was given, but immediately rejected by laying it down. New one given, a short one, which was laid down and a long black one given.]

[Change of Control.]

We did not expect him to get in so far

(Who was it?)

but it is just as well

(Who was he?)

for he saw immediately the difficulty attending the closer contact and it may help to the better understanding of the futility of his effort to carry out his purposes with the child and now that he knows he is discovered and [pause] watched he will make more work for us for he will be more secretive and [distress] still in the influence but I am trying to write even as he is using power.

It is the old old story and each one has to experience defeat before he gives in. He is German as you may have guessed.

(Yes.)

and has a particular antipathy toward the center at which [read 'other' doubtfully] which he is aimed. The activities at that center have made him bitter. understand.

(What center?)

where the girl is.

(All right.)

you know the patriotism and feeling of fearlessness exhibited by the whole family do you not.

(What family?) [Had not caught exact meaning of message and should have kept still.] [138]

[Pencil tapped a few times. Distress and pencil fell. Pause. Arms folded about the neck, pause, eyes opened and stared wildly with lips tightly held. Shivered, relaxed arms and they fell partly free. Pause.]

[Subliminal.]

Want to help my mother. (What's that?) [Pause, sitter left.] I want to help my mother. [Pause.] Kill both of you. (Who will?) [Pause.]

Oh I feel so sick. [I held hand on brow as she leaned forward. Pause and jerk with a shiver, a stare and fell back on chair and awakened after a pause.]

Mrs. C., J. H. H. and Mrs. Drew. June 25th, 1919. 10 A. M.

[Subliminal.]

[Pause, sitter admitted, long pause, rolled hand over, pause and rolled hand back, as if to wait before reaching for pencil. Pause and reached for pencil. Pause.]

[Automatic Writing.]

[Unknown HEINRICH GRUEBER.]

* * [scrawl ending in line like a long dash, with pencil held flatly, so to speak, almost lying on pad and with four fingers touching it.]

138. It was evidently a German that was trying to communicate or was put into a situation that made it more or less inevitable. There is no possibility of verifying the message in this respect, save that the young lady showed no sympathy with the German cause. The family was very patriotic in its work, a fact not known to Mrs. Chenoweth.

We begin now the process of exorcism and what evidence comes will be of the casual sort, as the obsessors were not disposed to reveal their identity and perhaps could not prove it if they tried.

Then it was spontaneously changed to the normal position after another scrawl.]

* * [scrawl and pause.] * * [scrawls across page as if trying to make letters.] * * [scrawl or attempt at 'H.' Pause.] G ... [pause] G r e u ... [purposely not read and pause.] * * [scrawls and P. F. R.]

[Then the pencil made dots outlining a square and then made a dot in the center and then lines as if trying to draw some picture. Then drew a profile of a face with lines again as if drawing. P. F. R.]

(Stick to it.)

* * [scrawls or 'E'] [Then again drew the profile of a face looking to the right as the first looked to the left. Pause.]

G r ... G r e u b [purposely not read; P. F. R.]

(Stick to it.)

* * [scrawls and struggle to write.] * * [scrawls and struggle continued.] * * [scrawls across page like letter 'm,' and lines as if drawing, but not apparent on pad. Rolled hand in the air in semi-circular manner. P. F. R. and distress.]

2 [pause] 2 [pause] H e i n [pause] r i c k.

(Gut. Guten Morgen.)

S p r e c h e n * * D e u t c h.

(Ja, ein wenig.)

* * Y a Y a Y a h . ' [P. F. R.]

(Stick to it.)

M e i n h e r r [read 'mein' then 'nein'] H e r r M e i n. [Pause.]

(Ja, sprechen was Sie wollen.)

* * [scrawls. P. F. R. and distress.]

[Then the dots were again made in form of square and lines drawn, hardly discernible, as if drawing or trying to draw a picture.]

* * [read 'Sehen' but form of letters is 'Sehan' and perhaps attempt at the word next written.] S c h l o s s * * * * [Rh] * * [suspected but not read] R h i n e [so read and not corrected.] [P. F. R. and rolled hands in the air. Pause.]

[Dots again made in form of square and drawing repeated, as if painting.] R h i n e. [P. F. R. and rolled hands in air.]

[DAUGHTER OF MRS. D.]

I do not see why you allow that creature to come here when there are so many beautiful things to be said to my mother.

(All right. I understand. Who says this?)

It is not very helpful to see an old German painter come here and try to work for he [written 'her' but read 'he' then 'her' and pause and reread 'he' and writing went on.] is not very fine or good and I do not want him to come near my sister.

(I understand. Do you know anything about him?)

I do not want him to be in the room with me. I know that much and it is not because I am afraid but I do not think him fit to be here and I do not like Germans trying to come. [writing difficult and scrawly.]

(Did you ever see him about your sister?) [139]

[Pencil tapped three or four times and pause.]

[Change of Control.]

* * [scrawls or attempts to write name.] [Then dots made again in form of square.]

(What is that for?)

[Dots again made in form of square and attempt at drawing or painting, ending in three vertical lines and followed by attempt at writing.]

(Sind Sie ein Deutcher?)

[Pencil tapped heavily, then fell. Pause.]

[Oral.] Oh dear. [Pause.]

[Change of Control.]

I think we are at the root [read 'end'] of the trouble... [r o o t ... It seems to be a purpose to express

139. I made a diligent search for a painter by the name of Heinrich Grueber, but could find no traces of him. I consulted both the English and the German encyclopedias and then the Dictionary of Artists where minor painters were mentioned, but not a trace of him. This makes it fairly certain that the name and incidents could not be the result of normal knowledge by Mrs. Chenoweth. There is no trace of an interest in painting that might be supposed to be the result of such an obsession. The young lady has no taste for art except in a very superficial way, imitative of the interest of others. The personality, however, may be a mere tool of others more important and more influential on the real disposition of the lady.

[Pencil fell and when I offered it the hand pushed mine away and held itself against me. I paused and waited. Then it withdrew and tried to seize the pad and I prevented. Pause. Made fish hook in air at left, pause and made faces. Eyes opened and stared wildly, shivered and eyes then closed. Pause.]

[Change of Control and Oral.]

[Spelled.] H-e-i-n-r-i-c-k G-r-u-e-b-e-r.

(Er ist ein Deutcher?)

Hm. [for 'Yes'] [Nodded head and smiled. Pause.]

(Was thut er?)

[Pause.] P-o-r-t-r-a-i-t- p-a-i-n-t-e-r.

(Ich verstehe.)

[Pause and distress.] K-i-l-l-e-d d [or 't'] [140]

[Subliminal.]

I can't see. So many colors there. Take them away. You make me sick.

[Pause, opened eyes.] Christ. [Pause and shook head.] * *
[not caught.]

(What?)

[Pause, smile and nodded head. Hands went to head and pressed it a moment and then moved forward a little and in the air.]

Picture of Christ.

(Hat Herr Grueber das gemacht?)

Hm. [for 'Yes.'] (Was?) [Nodded head.]

[Pause, opened eyes.] I'm awake. [Eyes closed and sitter left room.]

Such a noise in my ear. There is such a wonderful picture in front of me.

(What is it like?)

I don't know. I think it is like a Vandyck. I don't know. It looks like the picture of a man with long hair, sort of curly. It is nothing I have ever seen. Oh I'm so tired. [Pause.] I can't see any more.

140. The statement that they thought they were at "the root of the matter" might imply that this Heinrich Grueber was the chief personality affecting the lady, but this is not a necessary interpretation. Being a tool possibly he might reveal the real personality behind him. It is not possible to verify the implication in the word implying that he had been killed.

[Pause and awakened and remarked: "It did not seem to be a real man, but a picture." Then she remarked that she had begun to see snakes again, saying that it began last Saturday and she wondered if it had anything to do with my work. I remarked that it did.] [141]

Mrs. C., J. H. H. and Mrs. Drew. June 26th, 1919. 9:30 A. M.

[Subliminal.]

[Long pause. Sitter admitted, long pause and reached for pencil. Long pause.]

[Automatic Writing.]

M [pause] ein [pause] * * [scrawl.] Wir [so written and read but might be attempt at 'Herr'] * * Why do we come to * * * * ['mein her' ?] [P. F. R.]

[Change of Control.]

[HEINRICH GRUEBER.]

Much more I like those pictures to draw for mine self and I do determine to myself those paints I will use to make still the peoples look and wonder and then what do happen you cant come [?] and take the hand [read 'paint'] hand and no longer I may do the work I wish * * to do.

[Profile of face drawn and then some angular scrawls and dim lines on the pad. Hand showed signs of annoyance and struck table.]

make me distress.

(You want to draw pictures?)

Yah yah yah. draw [read 'dam' as written] paint draw paint make much excitement [N. R.] excitement and make much peoples want spirit work done through hand and so wide [read 'write'] so wide open door for many my friends then you make great progression in your work. Do not send me off do not let your friends take me from girl.

141. It is implied in the reference to a picture of Christ either that this Heinrich Grueber wanted to paint such a portrait, perhaps as a master piece, as such ambitions show themselves in such obsessions, or that he had painted such a picture when living. The former has no support in any tendencies of the lady and the latter cannot be verified.

(Do you want her to draw pictures?)

I do you help her will you. [142]

(I want to help her out of her trouble.)

I help her if you go off and stay off long long long time. You always make trouble. she is no not not head sick you know she get right if you go off. Go away and stay away. You go away will you.

(I want to help the girl.)

You make worse trouble when you send me away.

(She does not show any signs of your influence.)

You keep me away

(You ought not to disturb the girl's health and normal life.)

You do that she does it herself and she needs me to help her mind get some interest and work. Why do you make me come here.

(I didn't make you come.)

lie. you ask your peoples to make me come.

(I did not say a word to them. What they did was to find you cut and I supposed you came of your own will.)

I want to help the girl. she is not crazy like some one think. she unbalanced is by something I not tell you. [Line drawn across page and pencil fell.]

[Oral Control.]

Nein Nein Nein. [Pause. Faces made and fist raised in air. Eyes opened and shut alternately for some time.] [143]

[Change of Control.]

Oh Father. [Pause.] Peace to those * * * * [not caught.]

[Pause and awakened feeling subdued.]

Mrs. C., J. H. H. and Mrs. Drew. June 30th, 1919. 10 A. M.

[Subliminal.]

[Long pause, sitter admitted, pause and reached for pencil.]

142. It is apparent here that the desire is to paint a picture. The passage interprets the previous reference which was equivocal. Cf. Note 140. Such evidence as exists in the record would point to an almost insane mind on the other side, or at least a very naïve one.

143. The denial that "the girl is crazy" shows a correct conception of the lady. She shows no such signs of insanity as are often apparent in obsessions. But she is unbalanced in her passion to get married, and in her vagrant habits of mind.

Seized and held awkwardly and then held flatly with all finger points touching it. Soon fell and I reinserted it, but it was rejected and I gave a new one.]

[Automatic Writing.]

[GRANDMOTHER OF MRS. D.]

I do not understand why you allow all sorts of spirits to come to this place

(I have nothing to do with it.)

It ought to be a sacred place and not a court of justice and it seems to have been descending into that kind of atmosphere. I came here to help the child whose father was interested to give her the comfort which reunion [N. R.] with ... reunion with her dead daughter would bring and then I found that the daughter who still lives is in need of help and I thought to surround her with high and beautiful influences would protect her from any contact with undeveloped people but I find that these undeveloped people are allowed to come and write with the same freedom that I am and it does not seem quite as it should be.

(The object is to help them to understand their condition and to help the living daughter.)

But why should the undeveloped have the privilege of coming to the sanctuary [N. R.] sanctuary to defile it.

(They don't affect it.)

How can they help affecting it.

(The light is protected by the guides so that they can only learn how to become developed themselves and in that way the living daughter can be helped.)

Are you sure of this.

(Yes.)

Will she become strong enough to take her place in life and do some of the things she wishes to do.

(Yes by the proper protection.)

How can you give her that if you let these undeveloped souls think they are as good as we are.

(A moment. First, they learn how to help others instead of being selfish and disturbing the normal life of the living. Second they can be induced to let others alone whom they do not influence rightly, and it does no harm to this light, as her guides can prevent harmful

influence here and in the meantime can organize help around the daughter so that the undeveloped souls cannot hurt her.)

It all seems so full of risk to the dear child I am related to and I do not yet feel that I can let go of the place I hold by her side. Perhaps you may think I am selfish too and that I care more for the child of my grand daughter than I do for these undeveloped ones. [Mrs. C.'s hand over eyes.]

(Who are you?)

I am the grandmother of the one who seeks aid for her daughter.

[Pencil fell and sigh of distress as I read 'grand mother' as 'grand daughter' at first and then corrected it.] [144]

[Change of Control. Oral.]

Oh peace. Peace. You will yet understand. Peace. [Pause.]
Peace.

[Change of Control.]

[GRUEBER?]

[Head leaned forward and fists doubled. Shivered, face and mouth twisted in anger or defiance. Fists held tightly and then hand picked at the pad and reached for pencil. As soon as given it fell.]

Glad you got her out of the way. [Pause.]

(Who are you?)

[Pause.] Your enemy.

(Why?)

[Pause.] Your enemy.

(I don't want to be an enemy to you.)

[Pause.] I just find a place to work in and you take me away. [Long pause.]

* * [thought it 'I'se' but sitter understood it 'Where's']
Heinrick.

144. It is apparent that the grandmother did not know all that was going on with her grandchild. She is certainly ignorant of the process of curing her and the protest is accompanied by a sort of aristocratic air and better-than-thou feeling that is apparently reproved by an interjected remark of Imperator's. It is possible she was put in to communicate in order to enlighten her on this point. It is possible that the grandmother had brought the painter to help the child, but did not know enough about the matter to choose wisely. This view, however, is not likely.

(How are you?)

[Pause, shiver, pause, opened eyes, pause and closed them. Sitter left.]

[Mrs. C. turned head toward retiring sitter and made faces at her, hissing at her like a serpent. Pause and awakened.]

Mrs. C., J. H. H. and Mrs. Drew. July 1st, 1919. 10 A. M.

[Subliminal.]

[Pause, sitter admitted, long pause, reached for pencil and pause.]

[Automatic Writing.]

We [written upside down.] We [?] [mentally read 'No,' as it was upside down.] * * [upside down.]

(I can't read that.)

Was I writing upside down.

(Yes you were.)

I did not know it. I am not the german [German] painter nor am I the grandmother of the siter [sitter] but I am one who feels an interest in the child who has been under the influence of a combined power which is not all bad and not all good. If it were all bad the case would be less complicated and if it were all good it would simplify the task of teaching the methods of direct [N. R.] direct contact. As it is now there is confusion because some of those who were not used to the work allowed the approach of some who are always on watch for such openings.

It is precisely like a good family hiring a bad servant. The work may be done well but the connections outside are bad and sometimes even the servant may be a tool and have no active part or knowledge of a proposed burglary.

(Who is the tool in this case?)

Wait a moment. I will tell you. The fact is that each case has to be probed to find all the connections that no one who is innocent may come under the ban [read 'fine' doubtfully] ban of having no farther communication with the instrument.

I am not sure how many there are who are concerned directly in this case but it looks as if it had been rather long standing and that

the girl is naturally a supersensitive makeup and the friends mark that well the friends who wished to get help for her were not wise in the choice of helpers.

It is evident that she has been awakened and is more alert than formerly and that is good [Pause.]

(I understand.) [145]

for it gives a chance for the Emperor group to furnish aids and give strength for resistance. It is also evident [N. R.] evident that some pressure is relieved from her head. I do not know whether you know about the throbbing in the head.

(No I don't know it.)

It has come at times as if there were a lifting of some depressing influence which leaves a sense of lightness and throbbing exactly like a quickened pulse and that was one of the things that gave us a slight concern because the gradual release is the only safe way.

Do you know about the lassitude.

(No.) [Sitter shook head.]

It seems almost like a bit of depletion [N. R.] depletion which is followed by a will to do something unusual.

(We will have to look that up.)

Not exactly a wild desire but an independent [pause] desire to get away from restraint. You may know what that desire to be free from restraint means.

145. The remark that "each case has to be probed to find all the connections" indicates very clearly that the discovery of obsession is a matter of expert knowledge on that side as the protection from disease on this side, and perhaps involves the same inferential processes that a physician has to use in the interpretation of symptoms.

The allusion to the unwise choosing of helpers is possibly to the grandmother and tends to confirm the possibility that Heinrich Grueber was called in by her in ignorance of the problem, tho it does not prove it.

There was no superficial evidence that the daughter was awakened to the situation, tho things were said at a sitting or two at which she was present that might have suggested to her the possibility of what was going on. I had a year or two before discussed obsession in her presence, and she might easily have taken the hint at the sittings. But at this time there was no superficial or other evidence that she was aware or suspicious of what was going on. Later her behavior became such that there was evidence of a change, but not of any consciousness of either what was the matter or of an effort to correct the situation. The case was one of long standing. Previous notes show that it began in childhood.

(Mrs. D.: I don't know what it means, but I know she has it.)
 on the girl's part. [Delay in reading.] Yes [to reading] and
 there has been a tendency to keep back some of the plans.
 Understand

(Yes.) [Sitter nodded assent.]

a sort of deceptive influence prevarication understand that

(Mrs. D.: Partly.)

but it is not the real spirit of the child and she will overcome
 that tendency to deceive. It is only a means of carrying out a pur-
 pose which is vital to her to express.

She feels compressed. I do not know how best to [pause] term
 it but it is like a spirit imprisoned and she is not happy and and it is
 hard to think she is not satisfied when she has so much to be happy
 over. It is not place of th... [effort to erase last two words.] or
 things which she wants most but expression and individual activity
 and she resents the protective care of those about her. [Pencil
 thrown across the room.] [146]

146. We have already commented on the lady's secretiveness and resist-
 ance to restraints. They are very marked. She does not exactly deceive or
 prevaricate, but she conceals enough to make that charge conceivable. It
 is evident that the communicator intends to imply that the deceit is not
 her own in adding that she will overcome it.

She never complained of "throbbing" in the head, but she had depressive
 spells in which she often complained of dizziness and as tho the brain was
 going round and round. "This sensation usually came when she was quiet
 and alone, resting on her bed, or when she had nothing in particular to do
 or with which to occupy her mind. At these times it was very difficult to
 find anything in which she would take an interest." She suffered also from
 lassitude. This manifested itself more frequently in the morning or evening.
 The whirling sensation mentioned occurred in connection with fits of de-
 pression, altho she did not always complain of it when depressed.

Reference to her feeling as if imprisoned is correct and also the state-
 ment that she is not happy tho she has so much to be happy over. These
 statements are remarkably apt in the case. Every normal person would be
 perfectly happy in her possibilities. She does resent protective care. All
 these things it was impossible for Mrs. Chenoweth to know. [But, probably
 later than the writing of the above, testimony was obtained from the young
 lady herself that she did at times feel what might be described as pressure on
 the head, that she did have throbbing in the head, sometimes experienced lassi-
 tude, and often had dizziness and lightness of the head. Also that she felt a
 strong desire to have her independence, and very much resented what she
 considered as conventional restraints from the family. *Ed.*]

[Change of Control.]

[Seized the pad to tear it, but I prevented by holding my arm on it. Pause and repeated the effort to take the pad. Reached for pencil.]

[Change of Control.]

[GRUEBER?]

[Words printed.] EACH SOUL HAS A Right to free action and [so] have I [Pencil fell with a sigh.] [147]

[Unknown ADELAIDE. Oral.]

I shall do what I want to. [Pause.] Money, Money, Money. [Pause.]

Why didn't you let her write?

(I am willing to.)

She can't write with you here.

(Who can't?)

The woman. [Pause.] Adelaide. [Pause.] Adelaide.

(Adelaide who?)

[Pause.] (I am ready.)

She don't like you.

(Why not?)

You are too bossy, too dictatorial. You spoil my girl. She don't like you. I am Adelaide myself.

(I don't try to be dictatorial.) [148]

You think you know everything. [Made a face.] Don't you?

(No, I know very little.)

147. There is no indication of the personality that uttered this dictum. It is too broad to accept literally and on this account might have been uttered by one of the mischievous personalities, tho the manner of writing it is not in favor of this view. If it was uttered by one of the group it would mean that individual characteristics should not be repressed within limits.

148. The family is very wealthy, so that the reference to "money" repeated is very pertinent. Mrs. Chenoweth did not know this, but perhaps because she did not know who was present.

Adelaide is apparently the name of the communicator and is not verifiable. She is apparently one of the obsessors.

[The young lady was asked if she knew "anyone by the name of Adelaide," or if the name ever came into her mind, and if so, whether or not it often occurred, but for whatever reason, she declined to answer. *Ed.*]

What are you here for?

(To learn.)

Why don't you let the little girl come instead of you?

(What little girl?)

The little girl I want to use.

(What do you want to use her for?)

None of your business. What do you want her for?

(I don't.)

What are you helping? What are you trying to get me here for?

(I didn't bring you.)

[Pause.] I don't believe you.

(I only came here and you turned up.)

I don't want you to come with a woman, with the mother and the girl. I want to come there and you got a whole lot of people that know more than I do. I can do what I want to do. * * * * [a few words not caught.] I'm going home. I'm going home. I don't like that old artist. I do not like him at all. He keeps coming * * * * [two words of notes not legible.] He keeps getting me away from the girl. I am just as good as any of you, just as good. I want some fun. (What fun?) I want to come back as a woman. I want to come back as a woman. I want some fun. I want to go and have a good time and see something

(What fun?) [149]

[Pause, shiver. Opened eyes, pause, sitter left. Shivered and awakened.]

Mrs. C., J. H. H. and Mrs. Drew. July 2nd, 1919. 10 A. M.

[Subliminal.]

[Pause, sitter admitted, pause and reached for pencil.]

[Automatic Writing.]

[DAUGHTER OF MRS. D.]

149. The expression "I want some fun. I want to go and have a good time and see something," expresses exactly the disposition of the young lady in spite of her ambition to be the wife of a man of large affairs. Possibly the expression "I want to come back as a woman" may represent one of the influences to urge the desire to marry, but we cannot verify that possibility. In any case the allusions here aptly describe the situation and disposition of the young lady.

It is very strange to me that there should be trouble about my sister and I try to understand what it is all about but I often fall back on the word and work of Professor Hodgson and particularly Professor James of Harvard University for my solution to the puzzle and like my mother I think there may be scientific explanations which I do not yet comprehend but I do wish to tell her that I have never been far away and yet I did not realize that there was a psychological reason for the actions and feelings of my sister (When did you first find it out?) and it is only when I trace the actions of some people here to a corresponding movement in her that I see she is peculiarly sensitive.

They tried the experiment for me to see and it was some one who felt very kindly toward us and who wished to impress her to do something which she almost immediately did. You have your school of suggestion and it is very much like that and it is almost impossible not to affect some people who are very very [pause] unstable. I think that is what you might call it.

(Yes exactly.)

It is then only a question of having some one supplement a stable will and I believe that is what they are trying to do for her and others who have never been quite self poised but used by spirits either unconsciously or consciously. Some of these victims or patients they are called are aware that they are swayed [N. R.] swayed by impulses which they do not know how to overcome and some are just ill and have lassitude and no directed purposes in life.

I did not realize that the cause of these things might be found on the spirit side but I do now and if I do not come as often as I did Mamma darling it is not because I love you less but because I think I may hinder some of the work which these specialists [N. R.] Specialists are doing for us.

(I understand.) [150]

150. The allusion to Dr. Hodgson and Professor James is very pertinent in this connection. Both were interested in this type of phenomena, especially the latter. The passage also shows that she had not dreamed of the situation, tho knowing the facts in the girl's experience, involving obsession. This is another proof that it requires experts even on the other side to determine it.

There is no verification of the incident and experiment trying to influence the lady. She would probably not know of it and it was evidently an

I did not like the exhibition of temper shown here yesterday but I did not see how I could help it.

(I understand.)

I do not want you to feel that worse things might happen at home. They will not because these people will watch that and when they come here the temper is shown because they are foiled or because they think they must change their mode of living and some spirits hate to change as much as some people.

I do not get tired myself but after I have been here some minutes [distress and pause.] I seem to feel a great pressure [read 'pleasure' without excuse.] pressure which makes it seem to you as if I were tired. [Distress.] •[151]

I want to say so many things about myself and my happiness in coming to you but I must wait for that until we have finished the work. Please do not be afraid that any harm will come and that makes me think of another harm that perhaps you have been afraid of some physical harm to you and the rest but I do not see anything happen to you.

(What harm is that?)

danger to them.

(From what source?)

Some one in your world [Pencil broken in stress and pressure

experiment to convince the deceased sister that their diagnosis of the case was correct.

The latter part of the messages is a distinct avowal of what I have said. The description of such patients is accurate enough and perhaps inspired by some one behind the deceased daughter, as she would probably not have sufficient experience in so short a time after her death to speak thus. Mrs. Chenoweth, tho she has seen little or nothing of obsession, from her own experience during the development of her mediumship might have known enough to have alluded to the ignorance of such persons regarding the meaning of their own symptoms. But I doubt if she knew enough to do so, and I am certain that she has not reflected on the subject in any way to make the ideas familiar. Note the direct avowal that the group are "Specialists" and that such a type is necessary for dealing with such cases.

151. The reference to an "exhibition of temper" is to the temper of the communicator the day before which showed a disposition to do as she pleased. The statement that followed showed a fear that this spirit might be transferred to her living sister, as the experiment showed what was possible. The reference to unwillingness to change character is natural and the comparison good.

and new one given, and hand writing changes to heavier lines.]

you may know what I mean. [Pause.]

(Go on.)

I do not think it can come understand.

(I understand.)

Do you know about the seret [secret] work work seret [secret]
councils going on.

(Where and by whom?)

men men men who are working for my people to protect them.
[struggle to keep control.]

(Stick to it.)

[Distress.] you know what I mean all right.

(I know what subject you refer to but not about the people.)

detectives [written 'detective' and so read when 's' was added.]
detectives.

(I understand.)

who will keep watch and guard understand now.

(Yes perfectly.)

It is wicked but the inflammation comes from wicked sources.

(I understand.)

You do understand me I think and I know that the plan to do
harm was well underway [N. R.] underway [N. R.] underway but
the uncertainty of movements made it impossible and I think all rail-
roads are watched with that in mind and cars are too.

Please I cannot go on. you will understand.

(Yes.) [152]

152. An attempt had recently been made to kill the husband of the sit-
ter by a bomb and if Mrs. Chenoweth had known who was present the al-
lusion to an attempt to do harm would have no evidential interest. As it is,
however, it is a good hit and detectives were put to work on it. I do not
know and did not feel at liberty to ask if the railways were watched for
criminal characters. This, however, is a regular practice with the police.
[Mr. Drew was in fact very uncertain in his movements at this period, and
this is rather characteristic habitually. *Ed.*]

If Mrs. Chenoweth knew the facts the subconscious should have told
them differently and with perfect clearness. Wherever I have proved that her
subliminal is reproducing memories they are quite accurate in detail. If
she did not know the facts, the confusion is natural, especially if we have
the pictographic process at work. Hence the confusion is so much in favor
of the evidential nature of the incidents.

[Strain and stress.] [Oral control.] Oh fearful! (What is?)
[Pause and fingers in air.] * * [whisper.] [Pause and sitter left,
shivered and awakened.]

Mrs. C., J. H. H. and Mrs. Drew. July 3rd, 1919. 10 A. M.

[Subliminal.]

[Pause, sitter admitted, long pause. Shook head with distress.
Pause, and face and mouth twisted, rolling head over. Pause and
face twisted again, muscles on face and arm tightened. Pause, rolled
head and picked at nose and lip with left hand which soon moved out
in cataleptic condition and after a pause suddenly jerked down to lap
and right hand reached for pencil.]

[Automatic Writing.]

* * [scrawl.]

[Oral.] Let go my hand. [Referring to left hand.]

[Writing.] I

[Picked at nose again with right hand and then suddenly
grabbed the left hand with the right, and then with difficulty lifted
right hand to place on the pad. Pause and rubbed face with right
hand.]

The struggle begins as you may understand.

(Yes I do.)

The first plea [read 'plan'] plea to use the left hand and then
with the cunning [written 'cnng' and not read.] of ... cunning
[N. R.] C u n ... [read] of cupidity to use the hand to leave an un-
pleasant impression or sensation on the face but we have adjusted
that. It is remarkable how a thought may be centered on a finger
until the finger touch seems like poison or fire but that is the whole
problem of psychology and it is now that our friend W. J. has all
his alertness of the early days when psychology had so many re-
markable manifestations to its credit. [153]

I have been watching [read 'backing'] watching the moher

153. The attempt here was to scratch the face, as Margaret would scratch
Doris in the Doris Fischer case, whenever she found the normal Doris tres-
passing on her property or domain. The statement about the effect of center-
ing a thought on a finger is not clear.

[mother] of the girl that she might be protected during [N. R.] during this battle of wills and find [read 'found'] find her brave spirit responsive to what is trying her. [Pause.]

(I understand.)

and the question How much longer can they hold on is in her mind and I see the gradual breaking of the power about the little patient and and I refer to the power of these who have absorbed power from the girl. [154]

Here is a new thought for you. Some of these vampires are not trying to use the people to whom they are attracted but use the vital force [last two words written slowly and with difficulty.] which they abstract [N. R.] abstract from the victim and use it in other places.

It is precisely like drawing electric power from an energized [N. R.] energized plant or electrified center to keep synom . . * * ['synonym' but should be 'analogy'] true and then to have a new supply for some case where a reader [so written and read] readier response is possible but the power lacking. understand.

(Yes.)

This to us is rather a new idea. We surmised it but did not have the demonstration in a way to make sure but in this case since we have undertaken to find why these vampires made onslaught on a girl like this whose real purpose is true whose spirit is discerning we find her energy sapped as literally as if a machine were applied and followed out the line of effort and saw it supplied to one [Right hand quickly seized left a moment and came back to pad] far away. [155]

(Do you know who it was, the one far away?)

Yes but it may work into this very problem later as for instance if some effort were being made to block [left hand disturbed.] a very good work done by another member of the group the supplied

154. The mother had been wondering how long the obsessors will hold on. She expected a more ready cure than is the fact. [Mrs. Drew says, "The question most prominently in my mind was how long I could hold on because I was becoming exhausted." But this amounts to about the same thing. *Ed.*]

155. This passage will have to explain itself. It is not verifiable, but it was as new to me as they avow it was new to them that energy could be taken from one place and used at another. Just what it means is not now determinable.

energy might find its expression through an enemy of that movem ... [pencil ran off pad and not read.] movement. This seems involved but let me explain.

(All right.)

You are working to free the race of men from ignorance about these spirit vampires and if one of them could draw energy from your daughter and use it [pause] on [pause] some one who would defeat your plan it would be like some of these cases under observation.

(I understand.)

It is not a recognized fact by those who have already been accustomed to the idea that there are

(New pencil.) [New one given.]

illness and [N. R.] sin sins [words read 'ensues.'] and sins imposed on living people by spirits and I have given this to you to help you understand an attack. [Frequent distress from this point to end.]

It is the motive quite as often as to get an instrument and in this case it is plainly evident but the purpose is to get a supply of power and I think you will find it often so among yng [read 'young'] people and children. [156]

(All right. A request.)

quick.

(I want Imperator and the group to keep track of me this afternoon.)

Yes we know. [Distress and pencil fell.] [157]

[Left hand went to face and tried to clutch at it, but became rigid with catalepsy and could not reach the face. After a pause, it was quietly put down and then went to the face and rubbed it. Pause and sitter left room. Pause and cry of 'Oh' and soon awakened.]

[Normal.]

I feel as if I looked in a mirror I would see finger prints on my face.

156. This passage is not verifiable and must await a further solution of obsession to form any judgment of it.

157. I had arranged to see a patient in the asylum whom I suspected to be a victim of obsession.

[I told her that she had put her hand to her face as if to clutch at it.] [158]

Before starting to go into the trance Mrs. Chenoweth remarked that she had not been seeing any snakes since last week, but had had some very unpleasant dreams, such as people killing each other and decaying bodies with the flesh being removed from them. No apparent reason existed for the dreams and no apparent meaning for them.

Mrs. C., J. H. H. and Mrs. Drew. July 7th, 1919. 10 A. M.

[Subliminal.]

[Pause, sitter admitted, long pause and reached for pencil.]

[Automatic Writing.]

[Belated claim to be JACOB BOEHME.]

I * * [scrawl] am not dead and I will not play I am. I will not write to you if you try to find out too much about me for it is no use to try and make me do things in two places. My work is as good as yours.

(What do you wish to do?)

I show people they are not dead and they only believe me when they see the people on your plane. [Distress] and they think the people on your plane are dead and they try to move them around and I tell them to stop it and I stopped a good many who were near that girl but no one believes me and you go and let that other man stay and try to make me get away and I will not hurt if I stay. [Struck pad with fist.] Why does she not write poetry.

(I don't know.)

she could [pause and not read.] write ... could [N. R.] I ... could [N. R.] write ... c o ... [read] but you do not let me try it. What [read 'wait'] Why did you go to that other place.

(What place?)

the place where the spirits tried to come and where they could not get there as well as they [read 'here']

158. This is a relic of the attempt at the beginning of the sitting to scratch the face.

(I do not recall it at all.)

I did not say here. I said as well as they wanted to do.

(But I do not know what case you refer to.)

I mean where the girl is.

(I did not try any one that I recall.)

You know the woman was there and if you would let her try it would help me.

(I don't know anything about the woman.)

You tell me lies.

(No, I am telling the strict truth.)

I know H who came here and he said you went there. * * [scrawl; pencil fell and new one given which broke and another given.] they waited [wanted] to write. You know the German.

(Heinrich Grueber?)

Yes H I call him.

(Why call him H?) [I forgot the habit of using initials.]

because I wish to save writing and you let your friends use letters instead of words but I can say Heinrich Grueber if you want me to do it

(Yes, do it by all means.)

Instead of H. you think he is smarter than I am but I can write my own name as well as her [he] can [N. R.] he can.

(All right. Do it please.)

What for. (Just to have it and to prove it.) You want it too much. I shall not do it to please you but Heinrich Grueber cannot get the best [read 'least' and 'last'] best of K a r l B i o m e

(B-i-o-m-e?)

no you cannot read it now. I * * [Distress, pencil fell and continued distress.]

(Stick to it.) [159]

[Oral Control.]

159. This is a curious passage from the beginning. I have no evidence that the personality or any other came to the patient in the asylum, nor that any such person was there as is indicated. I got no traces of spirit influences, tho the case began with automatic writing and developed into hearing voices. The H shows in the sequel that the reference is to Heinrich Grueber. Also the sequel shows that "Karl Biome" is a mistake for Jacob Boehme, the mystic philosopher of the 16th century. Either the present communicator is impersonating him or this is a confession that he would have to surrender to him. Which is not determinable.

It's a trick to make me write my own name. I won't do it.

(No.)

It is a trick. [Pause.] Get away. [Long pause.]

B-h-o-e-m-e. Yes [to reading.] [Pause.]

(Are you Jacob Boehme, the philosopher?) [No reason for asking this except to see the reaction.]

Yah. (What was your philosophy?) [Reached for pencil.]

[Automatic Writing.]

B ... [distress.] [160]

[Oral Control.]

Can't do it. I won't let him. [Lips tightened, hands pulled away and pencil thrown upon the pad. Pause, strain and stress, and lips tightened.]

W [?] Devil. Devil. (Who is?) [Long pause, distress and strain.] [161]

[Change of Control.]

T-h-e o * * * * [Face twisted, left hand struck out at air. Opened eyes, stared and closed them. Pause. Sitter left room, pause, shiver and awakened, and said she seemed to be trying to say something about the theory of evolution, but could not get it.]

Mrs. C., J. H. H. and Miss Dorothy Drew. July 8th, 1919. 10 A. M.

[Subliminal.]

[Pause, sitter admitted, long pause and reached for pencil.]

[Automatic Writing.]

[BOEHME.]

How may I connect myself with these mystical minds and add to

160. I never dreamed that it would turn out to be Jacob Boehme, or I would not have asked the question. My query was put more to see what the answer would be than in any expectation that it would turn out as it did. Later communications give good evidence of his identity. It is probable that he was with the other person partly to get into control himself and partly to help in the education of that personality.

161. The invader interfered to prevent Boehme from communicating. Perhaps he discovered that Boehme would oust him from his place in the work of obsession.

the work done by the inflow of power which starts activities in the superconsciousness and gives scope for the divine expression is a question I have asked since I have become assured that my purpose and presence has been revealed [N. R.] revealed here.

(Who are the mystical minds?)

[Pause.] B [Mentally read, but not clear.] I hear the query and answer that the mind power which I use for experiment is of that quality and it is like [written 'luke'] a well of fluid which is drawn from sources outside the limitations of pure physical conceptions.

(Have) [Writing went on and I refrained.]

meaning by physical those produced by physical sensations heat cold heat cold hunger thirst and vision hearing and touch of physical objects that are unrelated to the life of God or Spirit.

(Have you communicated here before?)

I have. B o e h m e (Boehme?) yes. [Pause.] I would help your patients and dispell [dispel] illusions and give the soul opportunity to comprehend its divine flight through transitory scenes.

(What particular help does the person you have in mind wish?)

Will nothing give her peace but freedom is the thought of those who surround her and shall freedom be allowed to her in soul flights. I am not here to confuse nor confound but to add to the opening purposes of a great work the influence of a clear [read 'dear'] clear and positive positive purpose.

(Of whom should she ask advice in such matters?)

It is impracticable for her to go alone and impossible for those nearest her to keep pace with the spiritual discoveries and advice must come from experienced friends on the spirit side and an amount of patience given the [pause and distress] girl who seeks to become the avenue of expression for the philosophical realm. Am I making myself clear.

(No it is not clear. If you can give advice on a specific point in her mind it would be well.)

You do not refer to the matter of decision on a m a r [pause] r . . . [not read purposely and pause.] m a n. (Yes.) who seeks her for marriage.

(Yes.)

I did not wish to be too ready to answer a matter of that nature.

(All right.)

I will give consideration to the person and will add my advice to the opinion of one more familiar with the desires of the girl.

I made myself acquainted with the mystical possibilities of the girl who is of such a make that the mother is alarmed lest she rush into strange and hazardous marriage. You will understand.

[Writing showed a little more difficulty at this point and soon there were distinct evidences of a change of control, and this is apparent in the last sentence involving interfusion with the personality that terminates the work of the sitting.]

(Yes I do.) [162]

[Apparent Change of Control: JENNIE P.]

162. Here there are distinct indications that Jacob Boehme is free from the confusing influence of another personality trying to communicate at the same time. There are traces of his philosophy and type of mind in various passages, but they are fragmentary and confused. Mrs. Chenoweth tells me she never heard of the man and this is the more likely in that he is not known outside of a few histories of philosophy and in these not very favorably. He was a mystic, one of the best known, but not much considered in the general field of philosophy, so that it would be a rare chance that Mrs. Chenoweth would hear of him. She has certainly not read him or about him. The subliminal would have done better. Why the mistake Karl was made in connection with him the day before is not apparent, but later it appears that Karl refers to some one else. If so, it is a confusion of two names. [Of course Dr. Hyslop did not think that the claim to be Jacob Boehme was evidential, especially as the communicator announced his first name as Karl, and did not change it until asked if he was Jacob. Assuming that he was anyone I would think it more likely that he was an unknown Karl, pleased to masquerade as the famous Jacob Boehme, and this for the reason that otherwise, the latter has changed his philosophy in one radical particular. I grant that there are passages which remind one of his type of mysticism, but to intimate that physical sensations like heat and cold are unrelated to the life of God contradicts one of Jacob Boehme's fundamental doctrines. He held that these were *qualities* of God, emanating from Him. Of course it is conceivable that he could change his philosophy, but the only way that the difficulty of the contradiction could be avoided for us would be to notify us of the fact. But it would be hopeless to expect the identity of a communicator, however real he might be, to be evidentially supported by similarity of his message to the tenor of his printed opinions. This, if it existed to perfection, might be only an illustration of the powers of the subconscious to retain what had been casually read and consciously forgotten. *Ed.*]

It is momentous because there are large interests which may well be considered the object instead of the heart. Understand.

(Yes.)

There is so vivid and imaginative a mind to begin with that every time opposition comes there is a contest for victory and the girl wins because there is nothing to base the opposition on except suspicion. Understand.

(All right.)

and the idea that it is out of her class that is not exactly the word but comes quite near is one of the balancing factors in this democratic [N. R.] democratic and visionary girl. Understand.

(Go ahead.)

It is hard to suppress her idealism and her perfect fearlessness and true [read 'time'] true democratic spirit. It is like a triple headed [delay in reading.] headed [N. R.] headed sea nymph hiding under the water of life. strike one head down and the other bobs serenely up.

(I understand.) [163]

and the arguments fail [read 'find' and 'first'] fail and the play goes on.

(Who is this?) [I suspected Jennie P.]

Not your J. B. [periods inserted] he had to withdraw to look up antecedents, but J. P. took [N. R.] took a hand.

(I thought so.)

Tomorrow B will probably bring [N. R.] a ... bring a very valuable treatise on marriage but for me I see no danger in the girl having [N. R.] having her mind in this as she always has had in everything else. I like her spirit.

[Pause and stress. Sitter left, pause and awakened.] [164]

163. The reference to "large interests" being involved and to the danger of other motives than the heart in seeking her hand is very pointed, but it would not be evidential if Mrs. Chenoweth knew who was present. The allusion to the girl being democratic and visionary is perfectly correct in the latter term and possibly so of the former, but if she were less visionary the democratic spirit would not be evident. She has a certain kind of idealism, but it is not ethical. She is fearless enough also, but as intimated I am not certain of the democratic spirit in its true sense.

164. Jennie P has a stroke of humor on what Jacob Boehme may say. She was apparently not altogether in sympathy with the efforts to restrain the girl, as other passages suggest, and so her reference to the "valuable

Mrs. C., J. H. H. and Miss Dorothy Drew. July 9th, 1919. 10
A. M.

[Subliminal.]

[Pause, sitter admitted, long pause and reached for pencil.]

[Automatic Writing.]

Mein [read 'man' as apparently written.] Mein [read 'Man'
and then as a groan followed read 'Mein.' P. F. R.] Bruder
(Ja.)

Guten Morgen. [P. F. R. and sigh.]

(Ja, Guten Morgen.)

* * [scrawl. P. F. R.]

(Halten Sie.) [Meant 'Stick to it,' but expression not correct.]

* * [read 'with.' Pencil fell and rejected when reinserted. New
one given and rejected when a black and round one was given and
accepted.]

[Change of Control.]

difficulty we write mein herr Mein bruder is [ist] Philosoph.

[Apparent Change of Control.]

Much work to do for we must try to make the girl the fraulein
[N. R.] f ... die fraulein.

(Ja, ich verstehe.)

mudder [mutter] too not so * * [P. F. R. and distress.]

[Change of Control.]

Her reflection is so much color[ed] by desire to get from life
great pleasure and great experience she make leap in dark before
illumination come to mind and only wisdom make picture clear and
reveal true man and great good may come to frau [N. R.] frau and
fraulein. Mein * * [almost scrawls and legible] * * * * * [scrawls
as if trying to draw or paint.] [165]

treatise on marriage" must be taken as an exhibition of humor and perhaps
half criticism for the serious fears entertained about the girl, as the next
sentence shows.

165. There was an attempt to communicate in German here, but it did not
succeed very well. We might conjecture from the use of the word "bruder"
(brother) and the statement "mein Bruder ist Philosoph" that it was the
brother or friend of Jacob Boehme. But there is no way to decide that.
In any case it recognizes who Jacob Boehme is.

[Change of Control.]

Confused

(I understand.)

but going on well for there are complications on both sides which you may have seen.

(I suspect them.)

There are two sets of influences at work but the purpose is to give freedom of action to the girl and not have her mistake the impression and leading from an unknown source for her own free will. Understand.

(May I ask who it was before you?)

It is one who has been striving to make some good hold on the situation and stay with a few of the spirits who have formed a group around the girl.

(I understand.)

It is one of the old philosophers who made headway only by firmness of his purpose. It is the Behme [Boehme]

(All right.)

You may understand why he should come at this time for there is so much stress laid [N. R.] laid on the German influence and he wished to allay some of the biterness [bitterness] on this side.

(I understand.)

and because of his leadership and his brave followers he has some influence with those who speak his language and know his true spirit of tolerance even [N. R.] though ... even ... he himself were persecuted and his ideas put to the shame of being banished for a time. Understand.

(Yes perfectly.)

and now that there is in this particular case an effort to bring the national spirit into the contest [N. R.] contest he is of great use and power and his ideas and theories though greatly changed are helpful to those who have mystic sense without mystic development.

I use his term and he makes it apply to the young lady present. Understand.

(Yes.)

and the mystic sense he now believes to be immanent [immanent] in the life of each one just as he believed that God was in all expressing outward

(I understand.)

and this mystic sense has properties of attraction magnetic and it [read 'a'] it attracts in quantity regardless of quality.

I do not know that I make that quite plain. A large body may contain a small quantity of the responding magnetic power but if it be on the surface it more readily unites itself to the purer and finer [N. R.] finer magnetic * * [read 'quarry' to have corrected but probably it is 'quality'] fluid [N. R.] fluid which deposits [read 'deposes'] deposits on the aura and the body follows the law of attraction. [Distress and pause.] [166]

(I understand. Before you go I would ask a question.)
now.

(Did the group follow me last week?)

Yes and have something to say about it but this has been so important that it kept the other in the background. We have to arrange as possible to get every [read 'any'] thing ... everything done because of the limitations [N. R.] limitations of the power to hold the light under these strong conditions but there was an effort to help on that day a help which was asked for. [Pencil fell and great stress and distress.] [167]

[Change of Control. Oral.]

K ... [pause] K-i-n-d-e-r c ... c-a-m-e [pause and struggle. Then long pause.]

[Change of Control.]

W-e t-r-i-e-d t-h-e e-x-p-e-r-i-m-e-n-t a-n-d w-e w-i-l-l t-r-y a-g-a-i-n s-o-o-n t-h ... [pause and distress.]

(Should I go again?)

Yes, Yes.

(All right.)

166. The alleged purpose of Boehme is not verifiable, but there are statements about his views that are characteristic of the man's system, tho perhaps modified as it might be by this time. As Mrs. Chenoweth knew nothing about him the statements are quite evidential and any reader can verify them by examining a good account of the man.

167. If the help mentioned was asked for on the other side it is not verifiable, but if it refers to this side it is true. I was asked by a friend of the patient and her sister to see her. [And asked at the sitting of the day before, as noted. G. O. T.]

Once.

(All right.) [168]

[Pause, opened eyes, sitter left, pause and very heavy sigh and then awakened.]

[Normal.]

Dr. Savage didn't communicate, did he?

(No.)

Well, I saw some one who looked like him, as I have seen his picture. He looked young.

Mrs. C., J. H. H. and Miss Drew. July 10th, 1919. 9:30 A. M.

[Subliminal.]

[Pause, sitter admitted and reached for pencil. Hand put in lap and back.]

[Automatic Writing.]

Will not go away till [read 'but'] till I get ready to and the people you work with are afraid to take me away.

(Why are they afraid?)

afraid I will withdraw so much will power and vitality that there will be a condition following which you will not want [N. R.] want [N. R.] w a n t.

w a n t.

(I understand.)

you do not.

(You mean that I do not understand what you mean?)

Yes.

(I meant that I understood the statement.)

Yet you want me to go.

(That depends on what my friends think on your side.)

You are very crafty in your answers.

(I only want the best thing to happen and if it will help you I shall be satisfied.)

You want to help me do you. (Yes.) Then let me alone.

168. I went again as suggested, but saw no evidence of discarnate influences in the patient's condition.

(I am not trying to do anything that would not help you or the lady.)

What do you bring her here for.

(To give you a chance to express yourself.)

You mean to make me go away by making her hate me.

(No, if you do what is right.)

You and I do not agree. I will take care of her myself and you go to the devil.

(I shall try to avoid that fate.)

You are not so good that you can escape.

(Can't you help ...)

[Suddenly jerked the pad away and threw it and pencil on the floor. I went carefully behind Mrs. C. near the wall and got the pad. Pause, opened eyes, pause, and closed eyes.] [169]

[Change of Control.]

Oh spirit of Light draw near.

[Pause, opened eyes, pause, pointed finger in air, closed eyes and soon awakened.]

Mrs. C., J. H. H. and Mrs. Drew. July 14th, 1919. 10 A. M.

Mrs. C. expressed a wish that I would get the present case finished because she always feels irritated and restless when I am experimenting with it, but feels all right when I leave.

[Subliminal.]

[Pause, sitter admitted, pause and reached for pencil.]

[Automatic Writing.]

Can you cast out devils.

(I help in it.)

what becomes of the devils when they are cast out.

(They learn to come to the light.)

devils are created devils or are they fallen angels.

(They are fallen angels.) [Said to watch reaction.]

169. I had the young lady present, as she wished to have another sitting, but nothing evidential developed. Whether the sitter suspected what was going on I do not know, and her secretiveness prevented my finding out,

who makes them fall.

(Their own desires.)

who creates their desires.

(They do themselves.) how. (Simply by desiring and turning the will in that direction.)

why do some desire good and some bad.

(What are good and bad?)

that was just what I was going to ask next

(Yes I suspected so.)

but why are my desires such as to make you want to cast me out.

(I have said nothing about casting you out. What are your desires?)

to do some things which seem perfectly legitimate to me but which I am unable to do without the aid [N. R.] of ... aid of an instrument on your side and I can see no difference in my desire to use an instrument for the furtherance of my desires and the plan you have to use any instrument you can get hold of to further yours.

(What special desire have you?)

I want to get into your world of thought and make myself known an ... [pencil ran off pad] and do some things with some friends of mine for the sake of showing people there is a life after death and they had better take good care of people and not send them over here prematurely or they would be haunted by them till they had no more peace.

It is not right to send men and women over here just to punish them by getting rid of them and they will find it out so for there are thousands and thousands of us who will make it uncomfortable for the people who send us over here just because they are in power.

(Who are your friends?)

what friends do you mean?

(You said you wanted to get to your friends to prove a life after death.)

I mean my friends who did not want me to be killed and they do not know I am trying to get back.

(How were you killed?)

I shall not try to tell you all I have in my mind for you just keep your own mind on helping a few people you think ought to have freedom and you are no friend to me.

(If I can help you in any way I shall do it.)

You know damned well you only want to help me by getting me away from the place I was trying to connect myself with and all your talk about help is about like prayers [N. R.] prayers after death

I have not tried to make any trouble for you and I have not tried to help any of the people who just wanted to see if they could make the girl do certain things but now that you try to close up the avenue I think it about time you got a call down. Just why that old German philosopher had to butt [butt] in I do not know and just why your old prayer chanting [N. R.] saints ... chanting ... have to prowl [read 'prove'] around ... prowl [read 'prove'] p r o w l around ever [N. R.] thme ... every time I come here I do not know.

(If you will ask them they will help you.)

I do not want any help. I have a fine artist friend who would have done some good stunts but you got so damned close to the mother of the girl she believed everything you said. But she didn't believe it at first By God and it took you a long time to make her see the reason for believing and [N. R.] we ... and we almost had the girl and I hate you and your whole body of fools and I will not be cast out. I will stay right here and if I cannot have the girl I will take this one and you cannot push me out.

(All right.)

I have not quite lost the girl but then you have put new ideas in her head and in the head of her old lady. You are a stump [written and read 'stink'] stump of a man.

[Distress and hand drawn away and effort made to break the pencil. The effort was inhibited.]

[Oral.] Take it.

[Left hand then reached over and took the pencil out of the right hand and began writing.]

I w i l l t e l l.

[Pad was then pulled from the table and put on the left arm of the chair and the writing went on with the left hand there.]

I w i l l t e l l a l l.

[Change of Control.]

He fooled me. He said he would help me and then he wrote you that he would tell all. [Distress.]

(Who wrote that?) [170]

[Change to Oral Control.]

* * [not caught.]

[Distress, put hands to face and twisted mouth. Shook hands and fists in the air.]

I may have to go soon but I'll come back.

[Pause, opened eyes, stared. Sitter left, pause and awakened.]

Mrs. C., J. H. H. and Mrs. Drew. July 15th, 1919. 10 A. M.

[Subliminal.]

[Pause, reached for pencil, sitter admitted. P. F. R., pause and P. F. R. again. Pause and pencil laid down and black one given instead. Pause.]

[Automatic Writing.]

* * [scrawl, pause.] Is there a God.

(Have you found one?)

Not by a dam sight. (Why?) Because there is no such being.

(How can you tell that?)

How can you tell anything about some one you cannot see.

(That doesn't prove it does not exist.)

I will never believe anything I cannot see and neither do you.

(Yes I do.) What? (Xrays, space beyond the stars and many elements which I have not seen but whose effects I can see.)

You think those things are unseeable but they are not unknowable.

(They are inferrible from facts.)

and are knowable from results. (Yes.) But that has nothing to do with a God.

(Why not?)

those things are the result of certain relative properties resident in the atmosphere of your planet.

170. There is nothing evidential in this record, but it is sharp debating. It was noticeable and always is with this kind of personality that communication is easier than by spiritually minded and properly developed spirits. This fact may have some significance, but it is too early to indulge in speculations about it.

(That can do nothing whatsoever.)

The planet you mean. (Yes.) But it does.

(Matter is inert and cannot originate anything.)

I did not wish to imply that there was no force outside of matter.

(Is there a force outside of matter?)

Surely is but why call it God.

(Because it has intelligence.)

Foolish answer. You show a little intelligence yourself and you are not God.

(Of course, but God is another intelligence than mine and another than that of other living people.)

How can you prove it.

(The same way that I prove that a man or an animal is conscious.)

By testing its powers of response. (Yes.) God never responds.

(Yes he does to everything.)

You must be a damned fool to believe that. I have seen men cry out after God many many times and there was nothing but the answering winh [N. R.] wind and the scorn of the silent stars.

(Yes and the same might occur with an intelligent man when another cried out for what he ought not to have.)

Who shall say what he ought not to have. I have seen men [N. R.] men pray for light and strength and purpose to do right and no God answered. It is a pretty nursery [N. R.] nursery tale [read 'call'] tale [read 'tall' without real excuse] tale that goes with Kris Kringle and Santa Claus and such stuff. Do not be such a child but awake to the real life and drop those childish fancies about God.

(It depends on what God is.)

I see more reason to believe in a Devil than I do in a God.

(Then the Devil is God.)

I did not use [N. R.] them ... use ... as synonymous [synonymous] terms.

(I understand, but that makes no difference. They are the same.)

I wonder if you have come to a conclusion that the spirit power is evil.

(No.)

Why is the Devil God.

(I did not say he was.)

You are trying tricks while I am trying to teach you.

(I am only testing your logic.)

You make a fool of yourself trying to do it for all your dam fool ministers are living on the hope that at the center of everything bad or good there is an evidence of a father's care. It is so funny it is ludicrous [N. R.] ludicrous for one might as well repeat [read 'report' and hand paused till read 'repeat'] adoration for the knife that beheads him as to praise God for the beautiful earth that at last swallows him and hides [written 'hites'] him from sight.

(I understand, but those who come to that end have come into conflict with a force that insists they do no wrong.)

What shall you say for the many sinless children whose bodies fill the maw of the world power.

(I have no evidence of that.)

Man man where are the babies who die where are the children who have been tortured [read 'whirled'] tortured [read 'whirled'] Tortured in this last great conflict. Was God so impotent that he could not save these innocents [read 'moments' doubtfully] innocents. Was the mind of the German Empire stronger than your God.

(No, but you make an unnecessary fuss about the fact of dying and of pain.)

Why born if there is no reason for it except to feed the greedy cannon [N. R.] cannon. You would not dream of creating children just to have them kiled [killed] off by beasts and if your God can do what you cannot what sort of a God is he.

(He did not kill them off, but men did.)

Why create.

(In order that they may behave themselves.)

How [read 'Now'] can they behave [N. R.] How can they behave if they have no time to live.

(In the next world.)

These little ones do not get over the shock of being devoured for a long time.

(But they get over it.)

Why should they be sacrificed more than you and yours. Your God is surely a very unsteady [N. R.] unsteady piece [N. R.] piece

of furniture and could not grace a pawn [N. R.] shop ... pawn shop.

(It is men that are unsteady.)

You said something about the spirit which was the cause of life.

(It makes the life but not the acts.)

What a wise man you are. You can reason in a circle and never get at a solution only repeat. There is a God and all this life of man is an expression of him and his darling children may kil [kill] and maim and destroy and time will make it all right. ask some of these who have been cut [N. R.] off ... cut ... from the chance to grow and don't depend on the serene [read 'service'] serene philosopher who sits in his study and far [read 'for'] far from the smell of blood and powder rolls [N. R.] rolls his * * ['m' or scrawl] precious eyes in thanksgiving [N. R.] thanksgiving to his God that the world still gives [read 'goes'] gives [N. R.] gives him a chance to prate [N. R.] prate of the eternal goodness. Away with such rot. Give me a chance to take [read 'make'] take a place in the world where I belong and if I cannot get it one way [N. R.] I ... way [N. R.] one way I'll take it * * [undecipherable.]

[Pencil fell and hands brushed it away as if refusing to take it.] [171]

[Oral Control.]

You did not throw any light on me. [Pause, opened eyes, closed

171. I saw that I was going again to have a debate with an atheist and I did not want to get so badly worsted as I did in another case where an atheist, a sharp one, argued his case. So I threw the subject into the communicator's hand, forcing him to make the assertion. The debate is a very able one and I did not wish to take up time discussing the question against him either on its merits or on the logical issue. The whole trouble with the problem is the simple fact that the idea of God does service for the ideas of causality and morality at the same time. They are not easily reconciled. If you admit that God is the cause of evil, you eliminate his moral character. If you make him moral or to stand for the ideal you have trouble with his causality in the world. No doubt the reconciliation is to be found in getting away from our anthropomorphic ideas of morality and reconciling ourselves to law as ideal, but that is not easy. The present communicator played fast and loose between the two questions and this was no place to argue with him. I preferred to keep him going and to let him show what he could do. He certainly debated the question well. The whole argument and spirit are totally different from Mrs. Chenoweth's. She holds no such views for a moment.

them.] My head aches. [Pause, sitter left. Awakened, thinking we had been talking about the war.]

Mrs. C., J. H. H. and Mrs. Drew. July 16th, 1919. 10 A. M.

[Subliminal.]

[Sigh, pause and sitter admitted. Pause, distress, pause, rolled head over, pause and reached for pencil.]

[Automatic Writing.]

I never made so great a mistake as when [‘ n ’ only partly made and difficulty with control] when I gave you the light which has been mine for you are too conceited about your philosophical conclusions to be open to conviction and it is time wasted. I prefer to find people who are more responsive to my teaching and if you let people alone they will come to the same state of mind that I have and they will do away with some of your vain glorious imported God ideas.

(What did you do in life?)

Is that any of your affair.

(Perhaps I might be influenced if you could prove you are a spirit instead of the subconscious of the lady you are writing through.)

Let me unders . . . [pencil ran off pad] stand you. You want to prove my individuality and you will believe {read ‘ relieve ’} bel . . . [read] my statements.

(I have no evidence that you are a spirit. I must first be sure of that.)

Do you think I care a dam whether you have evidence that I am a spirit or not. You know I am and you are only trying to use your rights which you assume as an owner of the time you use here to make me help your cause.

(Why don’t you want to help it?)

Why should I wish to help you press into the minds of people the thought that God is a father and a helper and creator of good.

(I said nothing whatever about such things and am helping people to believe in a future life and to help such people as you claim to be to see the light and get some happiness instead of disturbing their normal life.)

You are doing more to disturb than I am for you keep a host [read 'pest'] of ... host ... spirits at your command and try to keep people from the free expression of what is supreme in their minds and if you refer to the girl who is now sailing under your protection I can tell you that I will let you hang before I let go of that case unless she asks me to go away herself.

(You object to my interfering with her freedom. Now I am not doing that at all. I want her to have her freedom.)

Yes like hell you do. You ask your preaching praying band to get close [N. R.] to her ... close ... and you seem to think I have no rights there at all.

(You confessed a moment ago that you want to control her, which means that you do not want her to have free expression.)

I never made any such confession. I said I would not go away until she asked me to and she has a right to do what she pleases and you have no right to police her.

(I have the same rights as she has.)

Who gave you rights. (No one.) You talk like an insane person and By God I believe you are insane.

(All right. You cure me.)

I would not be obliged to live near you for twenty [N. R.] four hour[s] ... twenty four hours for anything.

(Well, it might make you better than you are.)

You conceited old fool. how can that girl endure to look at you.

(I don't know that.)

You have her damned old mother crazy too.

(All right.)

You boh [both] ought to be put away.

(Why don't you do it.)

I don't want to mix up in such dirty business.

(It is not one half as dirty business as you are in.)

That is a lie and you cannot prove it and you know you cannot for you said I might be a subliminal process.

(I could not prove anything to you.)

You have a sweet way of proving that you believe God is love. One minute you beg me to prove I am a reality and the next you tell me I am doing something to prevent [N. R.] prevent the girl from having a free life. Now let us be good square enemies. I hate you

and you work your work and I do not want you to do what you are determined to do and I do not care [pause, tapping pencil: possibly word 'damned' was inhibited] least bit for Emperor nor the old German philosopher who thought he could scare me off nor for Karl who thinks he is a revolutionary spirit. I ...

(Who is Karl?)

What do you want to ask a thing you know.

(I don't know who it is.)

You lie [delay in reading] you know he ...

[Oral.] I can't have this going on. [Possibly subliminal.]

[Pause and pencil tapped.] made it possible th ... for J. B. to get her [so written and read] is [his] philosoph into Print [N. R.] Print [N. R.]

[Threw pencil on to the table and began spelling.]

[Change to Oral Control.]

P-r-i-n-t.

(All right.)

p-u-b-l-i-c-l-y. [172]

[Subliminal.]

Oh dear! * * * * [notes not legible, but something about his being around the girl.] * * can't touch the girl. You think you * * [notes illegible]? They let him get to writing here and he loses hold on the girl. Aren't they wise. He only hurts the lady who is so good. He can't win. He has got to lose. He may as well give up. He is on the wrong side to win. There is a God. Anybody with any sense knows it. Don't they?

172. This sitting is also good debating until I embarrassed the man by some of my statements and then he could reply only by abusing me. The object was to keep him deeply concentrated on this case and thus to weaken his hold on the young lady.

There has been no trace of atheism in the lady. Consequently there is no clear evidence of the man's identity in that respect in her attitude of mind. In her childhood she was deeply interested in the Bible and her Sunday school lessons, and finally joined the church under the influence of a very religious teacher. But soon afterward she took a violent dislike to religious dogma and has shown indifference ever since. This is the nearest to anything like the influence of the personality here debating that can be ascertained. But there is no blatant atheism or infidelity such as are manifested in this and the previous record.

(Yes.)

No use to talk against God now. Who brought the world to the present light? Those who believe in God. You prove what a teacher was by what the teacher does. Don't think he is the subliminal of me. * * * * [notes illegible, but resenting the idea she is the subliminal source.] I hope I haven't any such excrescences as that on my soul. [173]

[Change to Oral Control.]

Oh Spirit of Light, loom in the darkened hearts of those who know Thee not.

[Pause, opened eyes, pause, smiled and sitter left. Pause and awakened.]

Mrs. C., J. H. H. and Mrs. Drew. July 17th, 1919. 9:30 A. M.

[Subliminal.]

[Pause, sitter admitted, pause and reached for pencil.]

[Automatic Writing.]

You may not realize that you have been in the storm center of one vast dominating company of vampire souls but it is the case.

(What do you mean?)

the man who has been arguing with you has influence that reaches many [distress] people and he had some strange influence by his magnetic quality which held the spirits to him and gave them the idea [N. R.] ideas that he could bring about a revolution [read 'revelation'] revolution by which they might have power to work their will on people still living and each one selected a kind of group on which to work. It was no casual attachment but definite and crafty [delay

173. This passage reflects exactly the attitude of mind of Mrs. Chenoweth. It is directly opposed to the two previous sittings and tends to show that the argument with me was not a product of the subconscious.

There is also a subliminal recollection of what I had said in the effort to provoke some evidence from the man. It indicates that even in the deep trance the mind, subconscious, is aware of what is going on, and that a trance, instead of preventing this knowledge only prevents the transmission of it at the time. That is, the development of mediumship is the training of the psychic's mind to inhibit its own action on the automatic action of the organism and to let the action of the foreign influence have free play.

- in reading] cr . . . [read] and he does not yet realize that he is losing power but still has moments of bravado and assurance and boasts that he will be your undoing * * [scrawl and tendency to weaken control.] I am rushing this word through while he speaks to those who are showing him the light. G. P.

(Thanks.) [174]

[Pencil thrown away and tried to seize pad and I prevented. New pencil reached for and given.]

[Change of Control.]

Good morning and are you still thinking to make me look at life and its purposes as you do.

(It makes no difference to me. You are the one concerned.)

Such a liar as you are. If it makes no difference to you why do you try to make me give evidence of myself. You know damned well you want me to get far away from the friends you have imposed yourself upon.

You feel very smart since you think they have money and will spend it on this case but you wait till the old man wakes up. He will tell you to take your clap trap business and go to the devil and he will take care of his own family. [175]

You seem to think you are the only one in the world who can help people but you are wrong. What about doctors [N. R.] doctors. Why not take the girl to a good doctor.

(That has been done and nothing effected by it.)

Neither have you affected the case.

(Yes we have.)

You only think so. You have tried to put a bunch [N. R.] bunch of these saints around her but they cannot stay when I get ready to put them away. I can walk [N. R.] walk right through their ranks and get the girl back again you old fool. You will get both your legs doubled up at the same time and then you cannot get here at all.

174. This passage is intelligible and without evidential quality. We can only call attention to its intelligent character. The sequel shows that he was losing power, and this on any theory of the personality.

175. There was precisely the risk of just this action on the part of the father. He would probably have put me out of doors had I gone to him with these facts.

I wish. Hell Hell Hell Hell. [Distress and threw pencil away.] [176]

[Oral.] I hate you. I hate you.

[Pause, opened eyes and stared. Signs of distress.]

[Change of Control.]

Peace * * [not caught.]

[Pause, opened eyes.]

See all the Indians. [Sitter left.]

[Pause and awakened.]

Mrs. C., J. H. H. and Mrs. Drew. July 22nd, 1919. 10 A. M.

Before starting into the trance Mrs. Chenoweth told me of having passed the time since yesterday in much distress, seeing dead snakes about her all the time and thinking the fact symbolic of their harmlessness. She finally went into the séance room and sat down for a time when she saw a string of snakes like a string of fish and finding them dead thought the vision symbolic of freedom from danger. But she was so restless and felt as if something were troubling her back that she wanted to scratch it to pieces.

[Subliminal.]

[Groan and closed eyes. Pause, and reached for pencil as soon as I called the sitter. Rejected the pencil when given and began to pick at the edge of the pad to tear the paper off. Sitter admitted, and after pause began to pick at the pad again and tried to tear it loose. Pause and repeated the operation and succeeded in tearing it partly loose. Then as I prevented began to pinch my fingers, but I managed to prevent while I refused to remove my hand. Finally ceased this and reached for pencil.]

[Automatic Writing.]

You are afraid of me and I know it.

176. Doctors had been tried and were unable to make out anything about the case. It had no traces of hysteria, dementia precox or paranoia, tho the earlier fits of depression might have indicated a tendency to manic-depressive trouble or melancholia. But it did not develop. The recommendation to consult a doctor was probably a means of trying to keep his hold on the case.

(Not much.)

Yes you are and you will be more so and I have made the woman afraid and I can do a good work for myself. If you will not let me stay where I want to stay I will do what I want to right here and you cannot help it.

(I would like to see you try it.)

I not only try but I do it. I have you crippled [read 'supplied' doubtfully] crippled and I have the woman all right in my power now. You go ahead and we will see which one gets the best of it. I will bring ten thousand imps to haunt you night and day and I will give you some ... [177]

[Pencil fell and long pause. Left hand rose in air, turned around twice and went down to rest on arm of chair. Right soon reached for pencil and new one given.]

[Change of Control.]

Guten morgen.

(Yah, Guten Morgen.)

[Sudden Change of Control.]

W [pause] e [we] will not allow the threats to go on the paper. they would soon be too vile and violent to be read and we would not allow the contaminating ideas to be produced in this supersensitive [last 'i' omitted] condition but the spirit of the communicator is evident and no more damning evidence is needed.

I am not the one who began with [N. R.] with the German greeting.

(All right.)

but he was about to give you a little message when the spirit give [gave] him a [pause] movement which made it impossible for him to proceed and he is now in contact with the evil ones a part of their number being German

(I understand.)

and it is with difficulty I proceed as the contest is going on but I felt it fair to you to give you the situation.

Our purpose to release the young lady and give her the life of

177. I was rather badly crippled with neuritis at this time but very soon began to improve rather suddenly. Mrs. Chenoweth knew that I was suffering, so that the reference has no evidential value.

free and active expression is accomplished. It now remains to take care of these and to place [pause and distress.] near the child the guards she needs to fill the void [read 'bad'] void [N. R.] Void made by the withdrawal [N. R.] withdrawal of certain vital forces which went with the obsessing [great struggle and distress began and went on here] influences. It is J. B. who has taken such interest in the girl.

[From the word 'obsessing' the left hand seized the right arm about the wrist and held it under great tension and apparent struggle either to prevent or to aid the writing. Suddenly released hand, threw away pencil and snatched the pad away, throwing it on the floor at the left.]

[Change of Control. Oral.]

Let go my hands.. Let go my hands. [Both hands stretched out in front stiff as if cataleptic and held tightly in the air. Lips firm and tense. Long pause.]

[Opened eyes, and looked at hands and awakened.] [178]

[Normal.]

I can't make my hands move. [I took hold of them in mine.] [Sitter left.]

I felt as if I had been screaming. Was I?

(No.)

My throat is just raw as if I had been screaming.

Mrs. C., J. H. H. and Mrs. Drew. July 23rd, 1919. 10 A. M.

[Subliminal.]

[Pause, sitter admitted, long pause and distress.]

[Motor Control.]

[Hand tried to seize the writing pad and I quickly prevented. Then the finger seized and tore off a piece of the sheet of paper and I had to prevent further tearing. This brought my hand into contact with Mrs. C.'s hand and the finger tried to pinch mine and I had

178. This was evidently a struggle to show the personality that he could not accomplish any object which the controls here intended to carry out. This thwarting of invaders is a part of their cure.

to hold the hand to prevent it. Then the hand reached at the cloth on the chair arm and tore off pieces of that until I prevented it and held the hand to restrain it. Soon the hand was pulled away and fell down on Mrs. C.'s lap and struck at my knee. Then a pause and the hand rose and pushed against mine and again tried to tear the pad. I prevented and it again tried to tear the cloth and I prevented. Distress, pause and reached for pencil.]

[Automatic Writing.]

What in hell do you think you are doing.

[Hand purposely pressed the pencil down and broke the point. I gave a new one. Soon put it down and tried to seize the pad when I prevented. Hand then struck at me. Distress and right hand went to head and held it a moment on top of head and then began pinching the cheek, but was spontaneously inhibited and then tried to clutch at the face to scratch it, but was spontaneously inhibited by apparent catalepsy. Distress, long pause and reached for pencil.]

[Change of Control.]

M u t t e r * * [indecipherable word.]

[Change of Control.]

With very great care I think we may give the poor soul rest and do for his minions what is best to awaken them to some new life. Each of the leaders is like a Prince of Darkness and reigns over * * [read 'territories' and not corrected] of the in ... unsound thinkers as if he were a God and with no will except to be pre-eminent in his dominion sends his vassals to do what they may to disturb the hamonous [harmonious] relations on earth for in such way he reinforces his dominion. It is a form of the insane desire to have one's own will quite apart from the will of God and many of these who do the bidding of these self made potentates of darkness do so with a promise of greater freedom as soon as a task is done and we have little trouble with the slaves. It is easy to get them to see the wrong because it is their hand [read 'hard'] hand which is actually [delay in reading] ac ... [read] stained with the crime and they long to escape for there is in the soul of every man a sense of the divine and it is often awakened at the moment of grossest sin understand.

(Yes.)

And at that moment God saves his sinners to use terms you may comprehend but the man who uses other men for the direct [direct] blow is faced only with the accomplishment of his will and has not seen the terror and fear of the one struck down and the actuality of his sin is longer coming home to him. He has none [read 'some'] none of the quickening [quickenings] of sudden remorse. It is a matter of years before he may see the same situation as his underling and perhaps never until spirits of light bring him to the place where he must look [read 'work'] for [so written and read] look on the hideous face of his sin.

It is exactly parallel to the men in high places in your world who plot and scheme and never see blood and never have the actual contact with war. This is plain to a man of your mind but to those who continue to plot and scheme even when the rest of the world is agonizing are not to be compared to these vampires of souls who actually make their servants feel that the only way out of hell is to serve [N. R.] them ... serve ... and the hells are constantly filled with people who have committed crimes and who die with a feeling that they will be punished. They expect punishment and so are readily deceived by these of whom I now write

(I understand.)

If the fear of punishment and hell were banished from your world and the larger expression of salvation through progress and living and tender

(New pencil.) [New one given.]

g ... gui ... guidance guaranteed because the source of Life must be Love some light would be given to these souls who struggle and squirm in ignorance of God. It is the God of Love we [read 'that'] must emphasize. We ... and not make men good through fear. understand.

(Perfectly.)

It is the spiritual dispensation. The new Religion. The Love [written 'Live' but read 'Love'] of ... The Life of Love which must always result in the One Father and the family on earth to use a hackneyed and actually misunderstood statement. The Fatherhood of God. The Brotherhood of Man. [179]

179. This record will have to explain itself. It is confined to things unverifiable directly on this plane of existence. Its ethical tone is clear

[Pencil fell and hand tried to seize the pad. I prevented. Pause, eyes opened, pause, sitter left and medium awakened.]

Mrs. C., J. H. H. and Mrs. Drew. July 24th, 1919. 9:30 A. M.

[Subliminal.]

[Pause, sitter admitted, pause.]

[Motor Control.]

[Finger started to tear pad and I prevented. Then it picked at the paper to seize and I prevented again when a shiver followed. Pause and face and mouth twisted. Pinched at fingers and then tried to pinch cheek and nose. Reached for pencil and held it up near nose as if to look at it through the closed eyes. Then smelled pencil or seemed to do it and moved hand to pad.]

[Automatic Writing.]

* * * * [scrawls like letter 'm' across pad.] Much you can make one of us accept your religion. We are Catholic and you are a heretic and you cannot make the true Church black by saying so and you cannot make your idea any power over here.

(Have you been on that side long?)

None of your business. I have no right to talk with you and I will not do it. I will not communicate because it cannot be done.

(You are doing it now.)

You lie I am not. (What are you doing?) talking to myself and you think I am talking to you. You cannot make people believe in spirit.

(Are there spirits?)

no. (What are there then?) no spirits at all. (What are they?)

You find out. They are illusions. You think the girl had spirits but she did not. she did not have a single spirit near her but you have made her think she did and you have made the mother think she did and you know it [N. R.] well ... it well that she did not. She was crazy.

and irreproachable and so diverges from the spirit of the atheist who tried so hard to prove his case.

(Are you an illusion?)

are you (No.) [Pause.] Don't talk like [N. R.] a ... talk like a born fool you know she had whims crazy whims just a lunatic

(Well, what of it?)

nothing to do with spirits.

(You seem to know.)

I do know and so do you and you better stop your dangerous practice or you will find your head gone.

(All right. You can take it off if you can.)

I do not want your head but you are crazy yourself and that is what I meant. You will be in a tight box soon with bars before your face crazier than now.

(All right.)

You are such a fool you do not know enough to be afraid.

(Who is afraid of such things?)

afraid you will lose your mind over these queer notions about bad spirits.

I am glad you are going off for you may get better. You cannot make me scratch [N. R.] you ... scratch you and bite you as the woman did.

(What woman was that?)

You think it was a spirit but it was the woman beside you.

(Who made her do it?)

She is just a devil and did it because she is a devil. I would be glad to save her but she is not worth it. she is terrible [N. R.] terrible liar and you want to get away and never come back.

(I am coming back.)

no you will not if you have as much sense as a baby you will never come here again.

(You talk just like a spirit.)

You talk just like a fool. You think you are a detective. I am not a spirit. I am a [pause] man who lives in [pause] in [pause] Paris.

(I can't see you here.)

You will have to go to Paris to see me.

(What are you talking to me for then?)

Just the same as you talk through a telephone.

(Well, [pause] then give your name.)

what for. (Just to prove it.) why. (To see if you are telling the truth.) ha ha. you are suspicious I may be a liar too but I am not a spirit and there are no spirits anywhere who can communicate and you might as well give up the job of trying to prove there are.

(You don't know you are dead.)

are you dead. (No.) how do you know.

(I am conscious of being in my body.)

So am I. (Not a physical body.) yes a body with all the power you have got with yours.

(All right. Just strike me with your hand.)

[Right hand at once made a violent thrust at me and as I dodged it only gave me a slight stroke.]

(That was not your hand.)

you lie.

(You said awhile ago it was by the woman devil.)

You are trying to trap me. You see the woman devil is a witch and she hides [N. R.] hides me and you cannot see me.

(Oh, you are not in Paris then.)

I am in Paris and so is she.

(Here in Boston.)

Go to hell you do not know anything and you ... I wish I could make that dear [read 'damn' doubtfully] lady ... dear ... that nice lady that pretty lady with the beautiful daughter believe me and tell you to go to hell where you belong and let [N. R.] her ... let ... and her sweet [N. R.] child ... sweet child alone. She is a good lady and you ought to be ashamed to take her money and fool her so. You fool everybody you and the witch. Burn [N. R.] the witch Burn [N. R.] Burn. yes [to reading.]

[Oral.] I won't say it.

[Written.] I am [pause] a liar. [Pencil fell with distress and after pause reached for pencil.] [180]

[Automatic Writing.]

180. There is nothing verifiable in the statements of this communicator. It is interesting to see him argue directly against the belief of Mrs. Chenoweth both normally and subliminally. I saw the game and led him on as best I could and finally the confession came that he was lying.

I do not want to give up my chance to live and you made me lie to seek it. [Pencil fell and distress.]

[Change of Control. Oral.]

Oh Father [long pause]

(Is this Imperator?)

[Left hand rose in air.] Sin sick weary darkened spirit. [Pause.] Turn from all [pause] * * Life invites and love wants to light your way. [Pause.]

(Imperator.)

[Reached for pencil.]

[Automatic Writing.]

[Circle and cross made.] Here my son.

(I would be pleased to have you follow me this afternoon and try to put the patient I expect to see into a trance.)

Will do all possible. (Thank you.) Do not be disturbed over this unusual communication of the morning.

(No I shall not.)

Peace and blessed rest and uplift be yours for we have found so many avenues of expression through your fidelity to truth. These cases of suppressed life by the impoverishing power of the selfish seekers of sin make us yearn for possibilities for service and we would pay a tribute to the patient and wonderful mother who has trusted when she could not see and never wavered in her effort to bring to the case and to us all that she had to help and now in the dawn of a new life for the child her reward and peace will come nor can we leave the work of the year without one message for the brave and unfailing spirit of the light which has given steadiness in the midst of the emotional storms that have swept across our little bark as it ploughed through the dark seas and now with the promise of a glad day and a better world we say our adieus until the season brings us together for still greater and more Godlike service. Imperator. [Circle and cross drawn.] [181]

181. Nothing happened when I visited the patient. The statements about the sitter are correct. After much doubting she came to recognize that the phenomena had to be reckoned with and showed more readiness to believe, especially when she, her husband and her son recognized to their surprise that a remarkable change had taken place in the daughter. She had totally

(Thank you. Greetings to friends.)

[Pause, sigh, sitter left and Mrs. C. awakened without any unpleasant feeling.]

altered her character. There will probably be relapses. But this alteration was a very noticeable fact whatever the cause.

PSYCHOMETRIC EXPERIMENTS WITH SENORA MARIA REYES DE Z.

BY WALTER FRANKLIN PRINCE.

INTRODUCTION.

My own acquaintance with Dr. Pagenstecher began with a correspondence which led up to the publication, in the *Journal* of August, 1920, of the striking demonstration of the powers of Señora Maria Reyes de Z. before a medical commission. Our correspondence continued until the weight of the accumulating facts induced me to go to Mexico in order to take part in the experiments. I propose to tell the reader just as frankly as if he were sitting opposite me at my desk what I learned about the discovery of, and principal experiments with, the remarkable psychic referred to.

I was in Mexico City several weeks, part of the time in Dr. Pagenstecher's house, part the guest of Mr. T. S. Gore, proprietor of the Hotel Genève. My sole business was to acquire facts of every kind relevant to the experiments. I found the doctor to be a man somewhat over sixty years old, looking ten years younger, a picture of vigorous manhood. Descended from a family prolific in scholars and officials for centuries, he is himself a physician of repute, honored by his colleagues in the capital city where he has long resided. He was graduated from the University of Leipzig. A speaker of unusual ability, he has twice been selected to deliver an oration at a great public occasion, in the presence of the President and his cabinet.*

* The first of these most important addresses was delivered in 1911 during the centennial celebration of the beginning of the Mexican war for independence, and led to a compliment by President Diaz. A report of it may be found in the volume commemorating the centennial exercises.

The second speech, delivered Sept. 17, 1921, before President Obregon, his cabinet and a vast audience, in the course of the celebration of the hundredth anniversary of the achievement of Mexican independence, was printed in the German newspaper of the Capital *Deutsche Zeitung von Mexiko*. It seems

Dr. Pagenstecher had been a materialist for forty years. He was not looking for any change in his philosophy, nor did he have any expectation of strange phenomena when he began to hypnotize Señora de Z. for therapeutic purposes. She herself was not aware that she possessed any peculiar powers. But when she began to manifest knowledge of existing facts supposed to be out of the reach of her normal senses, the hypnotizer, actuated by that curiosity, or interest in matters yet obscure, which is the impelling force of all scientific discovery, began to experiment deliberately. The results are exhibited in a book by him to appear in due time, and which I had the honor to edit.

The letters written to me by Dr. Pagenstecher testify to the strenuosity with which he endeavored to maintain his strict materialistic principles; and none of them, up to the time of my visit to Mexico, distinctly announced relinquishment of these, but it was read between the lines that he was hard pushed, and even forced over the boundary line. My arrival found him convinced that, as Huxley admitted, there is something in the universe transcending matter and force, and he seemed half amused to see himself in a different camp from that which he had occupied for forty years, led there by conclusions from the facts observed which he did not feel that he could logically and honestly evade. A part of the evidence which produced this effect, and perhaps the most impelling part, is not contained in his volume. One division of this evidence was of a seemingly predictive nature. I take the liberty to refer to utterances relating to myself, as examples. Before I arrived, the medium, in a state of hypnotic trance, gave a description of my peculiar characteristics as an investigator which, had it been made at the close of the visit, would

to have made a great impression. After speaking of "the mastery in speech peculiar to him" and of his "fluent, melodious Spanish," the paper goes on to say: "The applause which broke out on the conclusion of Dr. Pagenstecher's speech was overwhelming. Many auditors rose from their seats and gesticulated enthusiastically to the orator, who was compelled to come before the footlights again and again. He had his listeners fairly grasped and carried away, since they felt that here was one who understood the soul of the Mexican people and who had come into real sympathy with his second home."

His appointment to represent the German colony on these crowning occasions, and the reception of his speeches, serve to illustrate his position in the public esteem.

have impressed me as showing shrewd observation. She also stated that I would bring twelve or fourteen objects for her to psychometrize. There were actually fourteen, though only part were used. And she affirmed that the objects brought by me would not be of a nature to bring the best results and that these results, taken alone, would not be fully satisfactory to me, but that other tests would be more satisfactory, all of which corresponded with the after facts. The doctor was warned to heed every suggestion which I made and to allow me to experiment in my own way, else I would be dissatisfied. It is true that had the doctor, with a most honest purpose of demonstrating the medium's work, insisted in carrying out an arranged program, I would not have been satisfied, no matter what I saw. The same would of course be true of other investigators in my place, but it is by no means true of all, and it emphatically does characterize me. The reader must understand that the medium's statements were recorded before my arrival. The most extraordinary instances of apparent prevision I do not feel at liberty to narrate, but they will probably be given out later.

When I arrived in Mexico, I was prepared, with *malice propense*, to suspect, as a method of procedure, anyone or anything having to do with the experiments. Some say that this method dooms in advance the prospect of getting psychic results. I have not found this to be the case. So long as the investigator's outward demeanor puts the subject at ease, inward mental alertness even to the point of strong suspicion, does not interfere with genuine results. Mediums of a certain class excuse their unwillingness to have me present by reference to injurious "vibrations," but I have noted that even fraudulent results are not stopped by my vibrations if my identity is unknown to the medium.

To be sure, it was known to me that a man of vigorous intellect and scientific bent had abandoned the convictions of a lifetime for others not generally approved by his own class. It was evident that great moral courage had been manifested in going before a medical society at least mostly composed of skeptics and demanding that there be placed on record his affirmation that "in order to hear, to see, to smell, and to taste it is not absolutely necessary to have ears, eyes, tongue and nose," and that a com-

mission be appointed to test his statements by personally participating in experiments with Señora de Z. Such a claim seriously jeopardized his professional standing and his practice itself, unless he could substantiate his claims. It was certain that, in spite of their general skepticism of such matters, the commission, including some of the leading physicians of Mexico, did witness to the success of the strange experiments in which they shared.*

It was difficult to see how the experimenter could have any motive to deceive others or to wish to deceive himself. And yet, might there not, in spite of all, be facts which had eluded his and the commission's vigilance, which the diligent search of one who had analyzed a multitude of claims might discover, and which would render a normal explanation of the whole matter?

I found Dr. Pagenstecher a man who had been through a great inward debate and had come to certain conclusions foreign and unwelcome to his former thinking, yet interrogating his latest experiments almost as though they were his first ones. Candid and modest, he was able calmly to discuss any suggested possibility. I was at liberty to introduce any feature I wanted into the experiments, any original or collateral document or article was instantly forthcoming at my request, and every question cheerfully answered. In short, I found a man of sincerity, an able thinker and patient investigator of a strong scientific bent, who welcomed the fresh analysis of the facts by another and intensely critical mind.

Señora de Z., also, I studied in every possible manner, in the sittings, in her home, and on social occasions. She proved to be

* It is an indication of the high respect in which Dr. Pagenstecher is held by his colleagues that they were brought to appoint and send a commission to test his experiments. When he first made the declaration that sensory impressions may be received other than by the senses it was thought that he must be joking, and a prominent physician advised him, *sotto voce*, not to carry the joke too far. Probably not one of the medical colleagues accepts the Doctor's extremer views. Dr. Viramontes, for example, whom I saw so visibly impressed by the experiment with the paper taken from a bottle found at sea, repudiates any spiritistic inclinations, and probably clings to the theory of physical vibrations, lodged in the objects, and producing like vibrations in the psychometrist's brain which result in visions, with all its difficulties, like a drowning sailor clinging to a spar. Dr. Pagenstecher was afterwards elected President of the Medical Society.

a woman of good sense and good education,* who takes her gift in a matter-of-fact fashion, without any appearance of elation, and though she is interested to know that what she says in trance tallies with the facts, I did not gain the impression that she would care for the experiments were it not for gratitude to the man who, by his professional skill, probably saved her life. She is not a spiritualist, but on the contrary, owing to her discovery of fraud during a brief contact with spiritualism when a girl, has always felt repugnance toward it. Without her knowledge, I examined her small library and found almost nothing of an occult nature in it. She is the mother of a large family.

Other psychical researchers will nod sympathetically when they read that I frequently see the evidential value of promising claims dissolve or become thin under the acid test of examination. But in very many particulars I found, both while in Mexico and

* In the *Journal* (January, 1922, pp. 8, 12) Sra. de Z. was referred to as a woman of "medium" education. It appears from protests which have been sent me that there is danger that the word *medium* may be taken by some to mean *inferior*, whereas it was meant to indicate the mean between a low grade of culture and the training which we ascribe to a valid Doctor of Philosophy or Master of Arts. That there shall be no misunderstanding we quote the statement of Mr. Thomas S. Gore, a prominent architect and proprietor of the large Hotel Genève.

"As a matter of fact Sra. Z. has received an education much in advance of the vast majority of Mexicans. Her father was the Governor of a State during the Presidency of Porfirio Diaz, a man of means and education. His children had the best advantages obtainable and the opportunity to absorb, both in their schools and in their home, the culture deemed most desirable by the best class of Mexicans—a culture based on the traditions of Spain and influenced by the French and Austrian connection with Mexico's past. Personally I confess, after thirty-three years in Mexico, to be still taking lessons from the Mexicans in many of the niceties of social etiquette, details which we Anglo-Saxons are so prone to ignore in our bluntness. Sra. Z., I know, from my intercourse with her, has this phase of culture. It would be extraordinary, given her exceptional intelligence and opportunities, if she did not. As regards her intellectual culture, it is above the average woman's, Mexican or otherwise. Not to be compared with that of a college graduate or a bookworm, but still a fair culture. I can converse with her on a variety of topics and find her well posted. No doubt she has read a good lot of history and classical literature."

Her father was General of a division of the Federal army and Governor of the State of Michoacan.

since returning to New York, that Dr. Pagenstecher understated his facts, or in his first exposition of them failed to note evidential features. The gravest error which he made in preparing the book was in allowing an artist who was engaged to reproduce the drawing of Señora de Z. of a scene in her vision, to alter certain features of the supposed church, the arch and the columns, the object of the redrawing probably being to get lines which would photograph well. I sent for the original drawing and found that the artist's small alterations had in almost every instance created minor discrepancies between the vision and the real architecture. Substituting the original drawing, the discrepancies mostly vanish, and it will appear in the book, as it should in any case do. I do not remember an instance where an alteration was made in the manuscript, at my suggestion, in the interest of exactitude, and evidentiality was affected thereby, that it did not result in enhancement of the evidentiality, rather than diminution. This is really a remarkable statement, but I believe it a true one. There are still trance statements which have not been tested in detail, from the difficulty of finding printed data. But such additional data as I have myself been able to find almost invariably were in favor of the trance statements, and whatever may be the case in the future, I seem as yet to have been able to dispute very few on the basis of research. Take even the case of the "Egyptian Princess Mosaic" which Dr. Pagenstecher is inclined to think is an ancient Egyptian product. I, on the contrary, doubted this because I did not have knowledge that the Egyptians did mosaic work of such minute character, and did not believe that they were capable of that type of portraiture. Even if I was right, the interest of the incident would not be destroyed, since the medium had no knowledge what was represented on the object between her fingers. We would have, in that case, a "thought picture" of a kind, mysteriously evoked by holding the mosaic, or by some other process. But a part of my objections proved groundless, as I found that the ancient Egyptians were capable of making mosaics so minute that a glass almost is necessary to tell that they are not painting, and also that at least as long ago as the Ptolemaic period, Egyptian portraiture in part was of a similar type. I still doubt the antiquity of the specimens, but may be quite mistaken.

As already stated, and as Señora de Z. predicted, the objects

taken by me to Mexico for psychometrizing were not properly selected, it appears, to produce the fullest results, yet it is rather odd that I am in a position to contradict hardly three details of all those stated. Some that I thought erroneous at the time proved correct. Several details that I am now uncertain about are at least near the truth, and may be literally accurate, while of the few which now seem to be untrue or unlikely, the only ones yet disproved may easily be erroneous from mere inference.* One fact which turned out quite other than I expected at the time, related to an object which I picked up on the beach at Vera Cruz. I had owned one like it for several years, given me under the name of "sea bean." I am no botanist, and when I found a duplicate among the seaweed on the beach, I was the more confirmed in the supposition that it was the large seed of a marine plant. But the entranced lady, holding the object rigidly between the tips of her fingers, talked of seeing tall tropical trees growing in a forest near some water. After the sitting was over, I told Dr. Pagenstecher that I thought the vision in error, and he responded: "With my experience, I bet on her horse rather than yours." The seed or nut was taken to two professional botanists, a German and a Mexican, and both unhesitatingly declared it to be from such a tree as the medium had described, and said that the nut often falls into a river or is washed into it by freshets and at length turns up on an ocean beach. While I shall continue to look for data contradicting yet unverified details, it must be confessed that my labors thus far have not been encouraging in that direction.

Among the many commendable precautions observed by Dr. Pagenstecher was the adoption of a schedule of queries by which to elicit full reports from the entranced medium of what she *saw*,

* Of course inerrancy would not be expected on any theory. If the vision is the product of vibrations from the object, yet its details would be liable to the same visual errors and errors of inference as to what their mere appearance indicate regarding to their nature which we find in ordinary inspection of objects at a longer or shorter distance. And if we apply the spiritistic theory with its familiar implication that associated objects bring up memories, we should have the limitations of knowledge on the part of the concealed communicator regarding the object, and his own erroneous inferences, as well as subliminal erroneous inferences and admixtures on the part of the medium to account for errors. The wonder then would be that the errors are as few as they appear, or are proved, to be in the record.

the question being of a particular wording and in a particular order; and he likewise took pains to speak in a uniform tone and manner. Though, of course, in the many cases where he did not himself know the history of the object until later, it would have been impossible for him to have given her any inadvertent hint.

Dr. Pagenstecher discusses the telepathic theory in application to his experiments, and gives many instances wherein at least no one in the room knew the facts. I have a few words to say upon this theme. The evidence from the many reported series of experiments for telepathy generally indicates that evidential results depend upon some "agent" concentrating his attention upon the selected objects, and thinking hard about them. Moreover, nearness between "agent" and "percipient" seems to favor results. The appearance is that when results at a long distance are obtained some kind of sympathetic relation has at least usually been preëstablished between the two.

But, generally, the work of Señora de Z. does not look like telepathy, measured by the data referred to. I say generally, mainly because one would be inclined to credit certain incidents to telepathy in sheer desperation, not knowing how else to account for them, unless he had recourse to spirits, which would be another desperate refuge so far as the evidence for these particular incidents goes. But take the case of the "sea bean" already mentioned. In my ignorance, I was telepathing to her, if anything, that the object was picked on the beach, whereas she referred it to a tropical forest; that it was the seed of a sea-plant, whereas she associated it with an inland tree. And it can hardly be supposed that any botanist in the world was cancelling the force of my impression by his energetic thinking of the true nature of the object, seeing that not a person in the world but myself knew what I had picked up and what I put between her rigid fingers. Another incident out of many is that of the two bows of satin ribbon made to resemble each other in every particular, one of which had a peculiar history, as a bow; the other having been specially made for the experiment from a roll of ribbon purchased in a shop. No one but myself knew which I put in the medium's fingers, and in fact I did not know, for I somehow got the firm impression that the one made for the occasion was the other. Regretting that I had, as I supposed, identified the bow first given her, I did

my best to keep from thinking about it, although I regard that as an impossible feat. But if the results had tallied with the facts, it would have been said that the medium got them by telepathy from my mind. Certainly I was under the impression, as I heard her tell a peculiar history, and then, with the other bow simply describe a scene of cloth-manufacture, that the stories had become misplaced. But they had not been. And since the only other person in the room who knew anything about the objects had his back turned until I covered the bow and hands with a cloth, no one was in a position to annul my hypothetical telepathic message with his stronger one. The reader of the book will observe how many cases there are where no one in the room knew anything about the object. But I have stated two cases where the only person who knew what objects were employed had false impressions about them, yet the truth prevailed.

While we have no real right to isolate particular experiments, since a theory, to account for phenomena, must embrace them all, yet let us take the case of an Egyptian amulet, and another very interesting one connected with an old French jewel. The former elicited the very graphic panorama of a royal funeral to be contained in the book. The other brought an equally dramatic and detailed scene connected with the French Revolution, not yet reported. At least many of the details given of Egyptian customs can be vindicated, and the other scene was at least in part true, and the unknown details articulate with the known in perfect keeping and verisimilitude. It may be said that supposing in these two cases, and certain others, the nature of the object could once have been learned by telepathy, the description would follow as a matter of course. But here is a difficulty which staggers me.

Even though her opportunities for early culture were considerably above the average, this Mexican lady possesses few books and has for many years been occupied with the care of a large family. Are we, then, to credit her with the encyclopedic erudition and enormous mnemonic faculty which would enable her, the moment that an object becomes (hypothetically) known to her, though previously utterly unseen and untouched and utterly unheralded, to reel off a string of statements about another country and age which is relevant, and at the same time composed of true facts or in part of true facts and in part of claimed facts which it

seems impossible to confute? If a college professor, on having a series of objects actually named and assigned to their places of origin could, without notice, describe the Roman Forum from two points of view, (never having travelled), describe persons, costumes, manners, and specific acts fitting a particular chapter of the French Revolution, give in detail the scene of human sacrifice so well vindicated by Dr. Pagenstecher's Appendix 12, paint a veracious scene of deep-sea life, depict an Austrian royal procession which perfectly fits time and place, etc., I should think him a miracle of learning.*

* That Sra. de Z. is a woman of superior intellect is illustrated by the following selections from a manuscript of hers written when she was but sixteen years old, embodying certain definitions. Some of them, with their conventional notions of what a woman should be, sound quaint in this age and country, but all are precocious in their moral and poetical values.

"What is forgetfulness?"

A thick veil with which big souls cover the offenses, and small ones the good actions of others.

What is talent?

To the good man the key to glory.

To the bad one his most fearful weapon.

To woman, who says talent says virtue.

What is fame?

For a man the goal of his aspirations.

For an intelligent woman smoke.

Which is the most cowardly man?

The suicide.

Which is the bravest man?

The one who is conscious of his faults and knows how to shoulder responsibility for them.

What is experience?

It is an old woman regarded by youth as a most cruel enemy.

Which is the greatest happiness for a man?

To acquire fame and be admired by women.

Which is the greatest happiness for a woman?

To be loved and respected.

Who is the most meritorious woman?

The one who is conscious of her worth and makes no ostentation of it.

Which is the most despicable woman?

The one who sacrifices her child to conceal a fault.

Which religion do you prefer?

The religion of the conscience.

Which is the most beautiful country?

Confining our attention for the moment to those cases wherein the experimenter was acquainted with other lands and periods, the fact that besides the verified statements there were others which, though in keeping, were not known and may even yet not have been verified, is one of the most significant as tending against the telepathy theory. Had the medium's story been coterminous with the knowledge of anyone in the room, or all combined, I could entertain that theory. Or had the unknown parts been easily accessible in books, I could conceive of subconscious memory and subconscious telepathing. But when I find neither one nor all present know a part of the facts afterward found to be true, that some details require diligent research to ascertain, and that other details, while still unverified, yet are rendered the more plausible by research, I am forced to say: this does not look like telepathy; on the contrary, it is exactly what I should expect if I were certain that the medium actually was looking upon a scene remote in time or place. For it would be unlikely that all the details relative to some scene in the long past or far distant history of an object should be known to me (unless I was an actor therein) or laid down in books.

Another man might have become angry at being subjected to the Sherlock Holmesing that Dr. Pagenstecher took with so much good nature. For instance, I sought an interview with a young German soldier who, after an object whose history was unknown to any one else had been psychometrized in his absence, told the story so remarkably corresponding with what the psychic had said. Sitting with him at one end of the room, while the doctor and his wife were at the other, I made a remark about his telling about the battle before the experiment, speaking in a casual way as though this were the accepted thing to do. It was good as a play to see the perplexity in the young man's face, succeeded by surprise, as he responded: "I never told them a thing." From his demeanor alone, I would have been convinced that he told the

The one of your birth."

But the poetical sense of a Shelley and the philosophical discernment and aphoristic skill of a Pascal combined would not enable their possessor to pour out the great mass of statements elicited by the experiments of Dr. Pagenstecher, verifiably or at least plausibly pertinent to the great variety of objects presented in trance.

truth and that the doctor, even as he affirms, was ignorant of the scene until after the medium described it.

Another of my mean tricks may be worth relating. During a sitting, I suddenly passed the doctor a written paragraph prefaced by a request for him to recite it to the medium. The paragraph read about as follows: "Now I want you to admit the truth. You remember that I told you about the Spaniard who was drowned, before we had the sitting?" I have the stenographer's report and know that the doctor translated the words faithfully into Spanish. I am witness, also, that he uttered them with the energy and ring of conviction which is usually operative in trance in producing a false impression. But the medium knitted her brows, shook her head, and strenuously denied the truth of what the hypnotizer had affirmed so vigorously. Uttered as the words were, and considering the established *rapport*, there would certainly have been an admission had there been any ground for it. And the experiment went far to justify what I had heard to the effect that this subject, contrary to the rule, is unsuggestible in hypnotic trance, so far as concerns her psychometry.

The question naturally suggested itself whether the medium was not able to draw inferences in some cases from feeling the object over, it being conceded that she could not by sight, since her eyes remained fast closed. There are two answers to this inquiry. The first is that hundreds of tests indicated the inhibition of her senses. These were the tests always hitherto employed and regarded by psychologists as determinative. If it be suspected that the condition did not remain fixed during the progress of an experiment, then all previous reports of the kind are vitiated. Once, in my presence, a bystander so deeply ran a needle under her nails that she suffered much pain on coming to consciousness, but she did not flinch. She did not feel, see, smell, or taste, and heard only what she was told to hear. The second answer is that once the tips of her fingers were all placed upon an object they remained rigidly upon it, and there never once was an appearance of feeling it over. And, thirdly, in the course of Dr. Pagenstecher's experiments, many objects would not have given any hint of what was afterwards stated had they been felt over with the utmost impunity. One of the experiments related in the book is that of presenting, first a leaf from a tablet, having on it a note

written by a person just after being stricken with apoplexy, another from the same tablet, written upon at a quickly succeeding and more serious stage of the attack, and a third upon which nothing was written. The scenes evoked by the first two, as testified by two persons present when help was summoned, were identically the same except that the second took up the dramatic details of the real scene at a little later period than the first, and carried it on a little farther. But the third leaf brought nothing but a picture of the manufacture of paper. If the psychic had felt over every part of the three papers she could have gained no information, nor any if she had looked at them without reading, smelled of them, tapped them at her ear and tasted them. She might even have read the contents of the two, and still she could not have surmised the most of the details which she told.

An interesting circumstance is that often a detail was given by the medium in its phenomenal aspect, that is, as it would have appeared to her had she actually been present under the given conditions. For example, she described a procession in a foreign city seen at night by artificial light. The flags she said were of two colors, "dark and white." This was wrong as to the actual colors, black and golden-yellow, but had she been actually looking at the flag carried at a little distance from her in dimly lighted (the event took place 65 years ago) streets at night, she might have said: "They are dark (or black) and white." When a piece of marble from the Roman Forum was put into her hands, the first impression she got was that a town was building, but afterward she noted the fragments and broken columns and announced that she saw ruins. The evidentiality of the incident is to be found in other details, but if one should be set down at one end of the Forum in the light of the moon he might, for a few moments, have the same impression.

The most of the experiments alluded to above were not among those witnessed by me. I was able to have only eight sittings because the medium is never well, and the length and complexity of our sittings demanded long rests. And the eighth sitting was not for psychometry. It could not be expected that in only seven sittings I, a stranger, should get the results that the doctor, who lives near at hand, and with whom the medium is *en rapport*, got in scores of sittings. Nor do the results with the objects which I

carried to Mexico for the purpose appear to have come near the doctor's general average in value and interest. Curiously, as already stated, this accorded with a prediction made by the medium in trance before I arrived, as did the number of objects taken (fourteen, while she said they would be "twelve *or* fourteen"). Nevertheless there are bits of interest attached to the scanty data given on holding my objects, and other experiments under my control are well worth recording.

The doctor's method is to hypnotize Sra. de Z. by holding a polished metal button about eighteen inches in front of her eyes, and to complete the process, after her eyes have closed, by passes. He questions her, and when she announces that she is asleep the experiments begin.

After the trance there is amnesia of the visions seen in it, unless the operator bids her remember, in which case the memory is retentive. Since in trance she only answers questions, while in post-hypnotic narrative she can describe freely, valuable details are thus sometimes added.

Here and there in this paper will be found data regarding the standing of persons prominently related to the experiments with Señora Z. For the convenience of the reader these may be summarized at the outset.

Dr. Pagenstecher is Hon. Surgeon in the American Hospital in Mexico City, Fellow of the German Gynecological Association, Member and former President of the Medical Association "Pedro Escobedo," Mexico, Hon. Member of the Medical Societies "Antonio Alzate" and "San Luis Potosi," with honors and decorations from his native country.

Dr. Monjarás has been General Inspector of Public Health of the Republic of Mexico, Hon. Pres. of 1st Scientific Pan-American Congress at Chile, Pres. of Section of Hygiene in the International Congress of Medicine at Rome, Hon. Pres. of 1st Latin American Congress at Santiago, Hon. Pres. of 2nd Latin American Congress at Buenos Aires, Hon. Vice-Pres. of American Association of Hygiene, etc.

The standing of the gentlemen named above is further attested by the Hon. José Castellot, former Governor of the State

of Campeche, President of the Federal Senate four times, Special Ambassador to Norway, etc., who has known them for many years.

Dr. Viramontes is a medical specialist of excellent standing in Mexico City, and Sr. Castellot caused special inquiries to be made which established his good reputation beyond question.

Mr. Gore is a prominent architect of Mexico City, and proprietor of the large Hotel Genève.

Mr. Starr-Hunt is an American lawyer of good professional standing, residing in Mexico City.

Sr. Berlanga is the well-known statesman who was Prime Minister of Mexico in the administration of President Carranza.

Mr. Honey is a prominent member of the English colony in the capital city, bank president and owner of the Banco Hipotecario.

Sr. J—— H—— is a man of large means and world-wide business interests, who is travelling much of the time from land to land. His identity is known to me and several of the persons most conspicuously related to the experiments, but cannot be made known to the public.

The reader should consult the *Journal* of August, 1920, for an account of previous experiments conducted by Dr. Monjarás and witnessed also by other members of the Medical Society "Pedro Escobedo."

A SPECIAL SERIES OF EIGHT SITTINGS.

I. EXPERIMENTS OF MARCH 29th, 1921.

This report was strictly based on notes taken during the sitting:

March 29, 1921, 10 P. M.

Dr. Pagenstecher's office, Mexico City.

Present: Dr. Pagenstecher, operator; Senora Maria Reyes de Z., psychic; Dr. Viramontes; Mr. Gore and W. F. Prince.

Sitting began at 6 P. M.

Dr. P. emptied his pockets and left them hanging out and submitted his clothing to inspection. Then he covered himself with a long linen coat, which he wore to the end. Both were weighed, Mr. Gore verifying.

Sra. Z. was then hypnotized by staring at a small metal disk held by Dr. P. After about two minutes the disk was brought quickly toward her face and her eyes at once closed. Thereupon passes were made curving out from the head and down, following the outline of the body in a general way, but not touching her.

The experiments for testing the "blocking of the senses" were carried on too fast for me to make such memoranda as I desired.

There were a number of experiments in which I silently touched portions of Dr. G. P.'s body or indicated them in English, which the medium does not understand, and the latter would get an impression like a wave of cold in the corresponding portion of her body. When the psychic's eyelids were opened, her eyeballs would be found rolled up so that only the whites were visible.

Then there were experiments arranged as to their order by me in which Dr. G. P. made movements before her face, in different directions, and of varying character, and I was told that the psychic always told the character and location of the movement. Generally, as the psychic answered in Spanish, someone present would translate the gist of it for my benefit. I banged a gong in her ear, but she did not flinch. But I would have preferred that the gong had not tinkled when it was handed me. However, a little later I clapped my hands loudly close to her ear without any warning whatever. Not only did she testify, as in answer to other questions, that she had no sensation, but she did not flinch or start in the slightest, so far as I could see.

Then a flash-light was cast upon her eyes. I thought (but was not certain) I saw a slight twitch. When done a second time there was none.

Salt and sugar were placed in turn upon her tongue and swallowed. She answered that she could not tell what they were.

The olfactory sense was tested with ammonia and perfume in turn.

Mr. Gore pricked deeply under her finger-nails with a pin, and on the back of the hand. I saw no flinching nor the least sign of discomposure. Mr. Gore thought there was a slight reaction when first she was pricked under the nail, but none afterward.

Now the experiments took the form of demonstrating the transfer of Dr. G. P.'s sensations to the hypnotized subject, or at least her becoming aware of them as though they were her own.

(a) A flash-light was directed into Dr. G. P.'s eyes. I watched

her closely and saw her flinch strongly as the light flashed into his eyes.

(b) Mr. Gore pricked Dr. G. P. in various places, and as I understood it to be said by those who understood Spanish, she invariably located the right place. Here I extemporized an alteration in the conditions. I first pinched Dr. G. P.'s ear with my arm behind him, and other places on his rear, as his elbow, and understood that she reported correctly. I had him put his hands behind his back, and standing so that even if her eyes had been open in full consciousness, she could neither have seen where I touched him nor judged with any near accuracy by our position, I pinched his right thumb and one or two other places, and it was reported that she correctly located the pinches.

Then he was caused to smell different substances. I hope that the report of Mr. Gore will be more precise as to results, as I was handicapped by not knowing Spanish. But I understood that she expressed dissatisfaction when the ammonia was put to his nostrils, but stated that she did not know what was the substance when cologne, etc., were used, explaining that she had a cold. Dr. G. P. says that she had previously told him that she feared that some of the results would be negative on account of her cold. I requested an empty vial and received it. Lest the medium should, in some way, guess my intention, I first experimented again with one of the previous vials, then silently presented the empty one to the doctor's nostrils. She said that she got nothing. As I understood it, she did not now attach any remark about not having a cold.

Then the experiments were directed to the demonstration of what Dr. Pagenstecher regards as a discovery that the seeming emanation of force from his hands, felt by her as a cold wave, and usually felt more strongly from his right hand than his left, may nevertheless be made momentarily stronger in his left by the exercise of his will. There were a number of experiments wherein he indicated by signs or speaking in English, which Señora de Z. does not understand, when he was about to make her feel the sensation more strongly on her right side, and all appeared to be successful.

Dr. Pagenstecher also believes that his experiments have demonstrated that the force (if it be that) emanating from him may be increased or decreased by intercepting between his extended hands and the psychic some colored material. It appeared from what took place

in my presence that an effect was produced by the colored glove put on, whether the effect was direct or indirect, primary or associational. When a red glove was put on the left hand, the medium would report an increased effect on that side; when a green glove was put on upon the right hand, the medium's report indicated that green had an inhibiting influence. But I do not, at present, see how it can be certain that, having at the first stage of the experiments entertained the theory or suspected that red lent power, and green and other colors decreased it, the operator may not be subconsciously exerting his will when he wears the red glove, and ceasing to exert it when he wears gloves of another color. To test whether there was any groove of the order of presentation gotten into unconsciously, I silently handed Dr. G. P. the green glove just after it had been so used once, and made signs for him to put it on his right hand. He did so, and the reaction in the medium's consciousness was repeated. Then I had him put the red glove upon his left hand, and the appropriate result followed.

Experiments in transferred sensation were resumed. The medium could not taste the sugar and salt when they were put on Dr. G. P.'s tongue owing again; as she said, to her cold. Without notice I put the ammonia bottle to the doctor's nose, silently. This was a success. She sharply shrank. The vials, I should have said, were of the same shape and size.

A watch was put to Dr. G. P.'s ear. The medium said she heard "tic-tac, tic-tac." Mr. Gore took out his watch and suggested that I put that to the other ear at the same time. Instead, I slipped his watch into my pocket unseen, and presenting a watch with my right hand toward the Doctor's ear, only pretended with capped hand to hold Mr. Gore's watch to the other ear. Dr. G. P. did not, at least at first, realize that only one watch was in contact. The medium swiftly brought her hand up to the region of her right ear and said: "Something molests me." To one witnessing this, especially, it was an impressive result. It seemed to echo Dr. G. P.'s own uncertainty at first in regard to what was happening to his left ear—the one opposite the right ear of Señora de Z.

Mr. Thomas S. Gore, a leading architect of Mexico City, and proprietor of Hotel Genève, also took notes, and set down in Spanish, as fully as he could, the utterances of the medium.

Omissions afterward supplied are put in parenthesis, with the initials of the person supplying them.

Sra. Maria Reyes de Z., medium, weight, 91 K. 660 gr.

Operator (Dr. Pagenstecher), weight, 84 K. 480 gr.

Commenced hypnotizing 6:38 P. M., by mirror reflecting on eye of medium (bright metal—*Dr. G. P.*) held in hand of Dr. G. P., he standing directly in front of her. Mirror laid down at 6:40 and passes over face and body.

6:42 P. M. Are you asleep? *Almost.*

Now? *Not quite yet.*

Are you now? *Yes, completely.*

Perfectly asleep?

Dr. G. P. [to Prince] On which part shall I direct the cold (magnetic fluid—*Dr. G. P.*)? Prince. Right shoulder. Medium says she feels it in right shoulder. Prince. Left hand. M. Left hand. Prince. Face. M. Face.*

Medium responds absolutely (to indications of Prince as to where the fluids from P. shall be applied—*Dr. G. P.*).

Dr. Viramontes uncovers right eye of M. Pupil and iris turned up, showing only whites. Gong in ear by Prince. (She did not visibly flinch.—*W. F. P.*)

Prince: Ask if she hears. *Nothing.*

Prince claps hands close to M.'s ear. (No visible reaction—*W. F. P.*)

Flashlight turned on M.'s eyes.

Dr. G. P.: What happened. *Nothing.*

Dr. G. P.: Hold out your tongue a little.

Salt, sugar, etc., applied to tongue and no reaction obtained, M. saying she experienced nothing.

(Ammonia, etc., applied to nose, and no reaction obtained—*Dr. G. P.*)

At request of P. writer stuck a pin several times under the finger-nail of M. quite deeply, the only indication of feeling on her part was a very slight movement of her finger, no other reaction was

* I did not speak the words "Right shoulder," etc., but silently touched the part of Dr. G. P.'s person. Nor did the medium always use the precise words "Left hand," etc., but indicated the specified spots.

noted. Then writer jabbed the pin repeatedly into the back of her hand and no reaction was noted. Medium says she feels nothing.

Transfer of Medium's senses into P. (Terms used by *Dr. G. P.*)

Flashlight, M. reacts, says "My eyes hurt." (M. reacts to a variety of tests applied to the person of *Dr. G. P.*, including ticking of a watch held to *Dr. G. P.*'s ear, all of which were applied by Prince.—*Dr. G. P.*)

Projection of cold (cold magnetic fluid from *Dr. G. P.*) at will of P. (Many tests under Prince's direction were made indicating reaction of the M. to the cold experienced by her in different parts of the body, the fluid apparently obeying the will of P. P. used red and green gloves, also yellow, and the effect on M. indicates that red enhances the force of the magnetic fluid and the green and yellow inhibit it somewhat.—*Dr. G. P.*)

Watches, smells, taps on shoulder (of *Dr. G. P.*). (To all of which medium reacts.—*Dr. G. P.*)

Electric contact. (An attempt to drain off the magnetic fluid of P. by means of a copper wire grounded to the water pipes of the bath room gave negative results.—*Dr. G. P.*)

Experiment with a Piece of Marble.

The story continues in the Research Officer's report:

Up to this time, as appears always to be the case in connection with this class of experiments, there had been no catalepsy (bodily rigidity). But when an object is put into her hands for psychometrizing, the hands become cataleptic. This is always the case. About two minutes elapse before her vision begins.

After further passes by *Dr. G. P.*, I gave Sra. Z. a fragment of marble with carvings upon it, and silently watched to see if her fingers felt it over, or fumbled, giving any ground for a theory what she subconsciously endeavored to estimate it by its contour, texture, and so on. Regarding this and the other two objects put into her hands at this sitting, my conclusion was without any misgiving that there is no such movement of the fingers, or any ground for such a suspicion. The ten fingers came into contact, the thumbs on the back, the tips of the fingers on the front, in the most direct and simple manner, and contact once established, remained immovable, as catalepsy set in. At the end of each experiment I took the object away with difficulty, removing the fingers almost singly, by effort.

And now, since I do not understand spoken Spanish, we must rely principally upon Mr. Gore.

"Marble fragment placed by Prince in her hands. Medium says she feels uncomfortable."

The following questions were put by Dr. G. P.:

Do you see anything? *Not yet.*

And now? *Very confused.*

Do you see anything? *Very dark.*

Where are you? *In the light of the moon.*

On the street or an open place? *In an open place.*

Do you see people? *No.*

What do you see? *Many things, I do not know what.*

What do they look like? *Like ruins.*

Is it cool or warm? *Some arches and columns. Ruins. Very distant, far, 100 meters (1000 years—Dr. G. P.), no people, night time. Little light. I do not see well. Pieces on all sides. Cut stones. High mountains afar, somewhat pointed. Nobody. Night very dark. Difficult to see. Some (ruins—Dr. G. P.) covered with vegetation, specially those remaining standing. Moss.*

My own contemporaneous report proceeds:

Mr. Gore could not get everything down. I supplement by saying that I distinctly remember that Dr. G. P. said the time must be 1,000 years or more ago, and he says that she said 100 meters. (Dr. G. P. has a theory that every meter of distance at which the psychic sees the objects of her vision corresponds roughly to 10 years of the time which has elapsed since the date represented by the vision. This sounds fantastic, and maybe it is, but the data given in the book show many close parallels.) Also Dr. G. P. told me, before Mr. Gore's report came to hand, that she spoke of the stone as not looking like marble. (I remember that he said so at the time, translating for my benefit), and that she said that it was in part yellowish and in part dark. She also got the impression of a volcano at a distance.

The following post-hypnotic statements were made by the psychic, as translated and reported to me at the time by Dr. P.

The ruins are not in Mexico. Parts standing have moss on them.

They are grey. Some things look white, some not. The greater part looks dark.

She has impressions of a catastrophe much like an earthquake. Mountain in the distance. She saw the scene at perhaps 200 meters, but it being night could not be sure. It was not something being built but something torn down. There was the contour of distant mountains. One looked as though it might have been a volcano, simply from its shape. Can't see top on account of darkness. Between 3 and 4 in the morning.

In answer to a question she said that the shape of the columns did resemble those of the Roman Forum in that there was capstone and base. All the capitals were carved, some richly.

The next day, March 30th, Dr. G. P. questioned her as to her post-hypnotic recollections and she said that she herself seemed to be in a hole. She was inclined to think the stone may have been marble, but it was much discolored. The top of the mountain seemed invisible, but some distance above it, she saw fire shoot several times. She thinks she got an impression of a volcano because, it being moonlight, and stars visible, there could have been no storm; besides, lightning would not come successively in the same place. Therefore a volcano.

Now as to the facts. The object presented was a small piece of chiseled marble, given me by a school museum in which it was labelled as from the ancient Samaritan Temple on Mt. Gerazim, Palestine (but more probably from a later building). The particulars stated by the medium were not many and they did not at all correspond with the picture then in any mind, the same I have always had when I looked at the fragment. Without any knowledge of how the ruins look, I had pictured a large, stately stone building with pillars, partly standing and partly in ruins. There was, then, no appearance as of reading my mind.

Since the above was written, a Mr. H. C. Hoskier calls our attention to citations from Thomson's "The Land and the Book." It appears that the psychometrist's position "in a hole," was quite possible, as the book says (p. 253) that "these ancient cites are perfectly honeycombed with old cisterns," and that you must "look closely at your path if you would not plunge head-long into" one. Also, there is specific mention of an old cistern

on Mt. Gerazim near where the temple once stood, now "half full of stones," and of other "excavations." There is no trace of the temple itself, and the fragment presented is probably from the ruins of the church, built by Justinian, it is believed, about 533 A. D. As "the only capital uncovered was of a debased Corinthian order" this church must have had arches and columns, as the medium stated.

Our correspondent says that the whole country is filled with traces of volcanic activity. Whether there has been an active volcano within sight since a thousand years ago has not been ascertained, but it seems hardly likely.

The vision of the psychic did not, as I have stated, correspond to my mental picture. Whether it corresponded with the appearance of the place, say 1000 years ago, is not determined and perhaps is indeterminable. But there is a degree of likelihood about it. The Samaritan Temple was certainly in ruins and very probably the church of Justinian was already so, considering the iconoclastic religious zeal of the Mahometans who swept over Palestine in the 7th century. Only one capital is now uncovered, but it is likely that many columns were still in place some centuries ago. There was certainly elaborate carving, as the fragment itself witnesses, being from an egg-and-dart molding. It is very possible that earthquakes had to do with the demolition, as it is believed that Gerash, not 50 miles distant, was destroyed by earthquake before the Mahometan period. Whatever the cause, the appearance would be "not of something being built, but of something torn down." One wonders if it is impossible that there could have been a volcanic eruption, perhaps not serious, at the same time with the earthquake.*

The church of Justinian had "debased Corinthian" columns, of course with "capstone (capital) and base," and so would to a certain extent resemble those of the medium's vision of the Forum at Rome. Judging by the fragment presented, and by a much larger one in my possession from the same spot, the prevailing appearance of the ruins, at least at present, would be "grey" and "dark," that is, dark grey. "Part yellowish and part dark" was another expression used. The fact is that the edge of the frag-

* See further on this, pages 241, 246-7, 249-51.

ment broken within recent times is yellowish, while the exterior as left by the architect was dark grey. Probably a few centuries would suffice to produce this color. But whether there is or was moss (lichens?) on the ruins there is no present means of determining. The ruins, as stated, are "not in Mexico."

There are mountains of fairly imposing heights, to be seen from Mt. Gerazim at the distance of from 20 to 30 miles, perhaps farther. When the incident was summarized in the *Journal* I said that I did not know if there are holes in the vicinity of the ruins. But our correspondent has revealed the fact that there are many.

*Experiment with a Piece of Wood from Libby Prison.**

The next object placed in the psychic's hands was a piece of wood taken, it is said, from some part of Libby Prison, in Richmond, Va. This I had owned for many years. I quote from Mr. Gore's report, with omitted statement supplied by Dr. G. P.

There are trees. 6 to 7 in the morning, in a forest. Many trees, luxuriant growth, not Mexican. Big trees, not tropical. Noise of axes of the wood-cutters. I see no people. Birds. Water among the trees reflecting the sun. (Neither cold nor very warm. Dr. G. P.)

This is very little. Nothing about war and nothing about soldiers. But supposing the piece came from the middle of a block hacked into bits for souvenirs, as from its appearance it may

* A natural yet almost inexcusable error was made in the *Journal* for January, 1922, in reporting this experiment. The object was said to be a "sea-bean." The fact is that in my excess of caution I was in the habit of omitting from my notes taken during the sittings the name of an object until the test had been completed, in order that no one present should prematurely learn its nature or origin. I forgot to enter the name in this case and, since what the medium said somewhat resembles what she said at the sixth sitting about the "sea-bean," and in preparing the article for the *Journal* I took nothing from the sixth sitting, the error came about and was not noted until some weeks later. As the medium stated that the climate was not tropical, it did not fit the "sea-bean" and I wondered if the psychic meant to use the term in its correct technical sense. But it turns out that her culture is such that had the object at this time really been the sea-bean the statement would have been quite in error. As it is, it was strictly correct.

have been, would it have been so well adapted to take vibrations from human associations (granting that the vibrational theory applies) as if it had been on the outside, on the face of a wall of a room which prisoners occupied? Hereafter one must know exactly the former situation of an object. The scene described is simply that of woodsmen chopping down trees in a forest with water near by, not in the tropical zone, the climate neither cold nor very warm. Almost certainly the piece of wood was from a forest tree, not tropical, in Virginia, which has a medium climate, neither very hot nor very cold. I, to be sure, presented the object, but I also presented objects from Mexico and other countries than the United States.

Experiment with Ivory Paper Cutter.

The third object presented was an ivory paper knife. This had some time before been psychometrized, and Dr. G. P. suggested that it be used again as a demonstration of what he had often proved, namely, that the same object calls up the same vision. The psychic's fingers closed on and remained fixedly in contact with only the flat surface. I do not see why it might not, granting that there was subconscious perception of surface, weight, etc., have been of some entirely different material, say of celluloid or polished ebony, (forming) an object of similar flatness and smoothness. And there had been experiments with objects of the same shape and substance, but of different histories, (see *Journal* of August, 1920) which had yielded the same and correct stories, both on the first and the second trials. In the case of the paper cutter, it will be of interest to readers of Dr. G. P.'s forthcoming book, which tells of the first trial, to see that at the second almost the same details are given in almost the same order. This would be a remarkable feat of memory even if the object were recognized. The first time the operator withdrew the object when Sra. de Z. cried out, fearing emotional ravages. This time he let it remain a few minutes longer, and details were added. These are Mr. Gore's notes of what was said, with Dr. G. P.'s supplements in brackets:

Third Object. An ivory paper cutter. (Provided by Dr. G. P.)
Medium: Heat, perspiring. Open fields, palms, trees, big ones with

creepers, up high in the grass, higher than me, are some negroes underneath a roof among the trees, roof of grass. Eight negroes are observing something. Clothes not modern. Breech clothes, they do not smoke, they have bows and arrows. I wonder what they are waiting for. In the distance they hear voices and movements in the grass. Large animals are coming. Very thick, I do not see them yet. The grass moves. One behind the other, elephants which raise and bring out their trunks. They come towards the negroes. These prepare their arrows, now they shoot them, the elephants raise their ears [the negroes shoot arrows into the ears—*Dr. G. P.*], now one falls, one of the medium-sized ones. When they raise their ears, they shoot at them. They lift their trunks seeking, screams, they are disturbed [they become furious—*Dr. G. P.*], now the second one falls, a little one, they are furious, they leave the path but they [the negroes—*Dr. G. P.*] continue shooting; the biggest one falls, three fallen, there were about fourteen. I do not see well for the grass. The negroes come down. They approach to see them [the fallen elephants—*Dr. G. P.*]. Not many. The elephants now depart and the negroes follow. Many monkeys, big and small, two or three the size of *Dr. G. P.* Very ugly, they throw cocoanuts and stones [at the fallen elephants—*Dr. G. P.*], the small ones come down from the trees. The elephants are dying. [At this point the medium gave a shriek that startled us and began to tremble violently, finally she was able to speak and explained that the large elephant had seized a monkey with his trunk and threw him violently against a tree, the monkey falling to the ground immovable whilst the rest of the monkeys ran up into the trees—*Dr. G. P.*]

My own report says:

It was interesting to see how the face, so immobile in the first two psychometrical experiments, expressed amusement when she talked of the monkeys, and strong emotion, not exactly fright, but that, I would think, of being surprised and startled as she gave a sharp double cry—a sort of “Uh-hah!” and her head jerked back. Mr. Gore has not stated what *Dr. G. P.* reports, that after the monkey was thrown, the elephant’s trunk came forward and it seemed to the psychic as though he were reaching for her.

The last part of the sitting is thus reported by Mr. Gore:

Then followed what Dr. G. P. called "strong" questions, meaning transcendental questions, and he asked us to observe that for this class of questions the medium would become cataleptic. As a matter of fact the medium did become very rigid during this part of the proceedings.

(What is death?) Death is the leaving of the body by the soul.

(How do you know that?) Because I am dead, I have left my body.

(Who has told you about this?) Those who know more than I.

(Are they who tell you this beings who have lived on the earth? By *W. F. P.*) They will not tell me.

(Is there anyone present beside us you know are round you?) Yes, your mother is here.

Dr. G. P. asked us to fix the time it would take to awaken the medium and Prince said "One minute and fifteen seconds." P. gave the order to M. to awaken in that time and said, "Now." The M. awakened in one minute and forty seconds.

7:55 P. M.: Weight of P., 84.25 K.; loss of weight, 230 grammes.

Weight of M., 91.60 K.; loss of weight, 60 grammes.

8:25 P. M.: Weight of P., 84.22 K.; loss of weight, 30 grammes.

Weight of M., 91.58 K.; loss of weight, 20 grammes.

Dr. G. P. had ordered the M. during the trance to remember everything and on awakening she conversed freely on all the incidents above related and elaborated many details without in any way altering the matter as given above.

THOS. S. GORE.

My own report thus closes:

Immediately upon this, [the sight of the elephant killing the monkey] the medium's right hand began to tremble very much, and it was still trembling when I parted with her three-quarters of an hour later, being apparently, and according to Dr. P., the effect of her emotions.

Dr. P. never lost so much in weight before, but the experiments lasted longer than usual, two hours formally, and practically longer, for he still questioned her, which may account for the fact that the third weighing showed a further slight decrease in weight instead of the customary recovery or partial recovery.

II. EXPERIMENTS OF MARCH 30th.

The second sitting was, like the first, held in Dr. Pagenstecher's office in the evening, the medium, Dr. G. P., myself, Dr. Viramontes, Mr. Gore, and Mr. Starr-Hunt, an American lawyer residing in Mexico, being present.

A Sealed Piece of Paper.

I was aware of the nature of the test to be made, having been told by Dr. Pagenstecher. It appears that a letter had been sent him from Tokio, Japan, arriving March 1st, containing two sealed documents. The letter was from an old and dear friend, who had heard of and taken interest in the work of Sra. de Z. I was shown a file of his previous letters of various dates, some of them of considerable length. This friend is a man of large wealth and international business interests, who spends much of his time travelling on his own yacht, and sends his large correspondence, mostly of a business nature, from one country to another by private messengers, usually having eight at a time, going and coming. I saw his name signed in full on the mass of letters in the doctor's files, but for sufficient reasons cannot divulge it, but must refer to him, the intermediary, as Mr. J. H. The letter describing his object in sending the sealed documents, the original of which, with its envelope, is in the possession of the A. S. P. R., follows: The envelope is endorsed in the doctor's handwriting as received on March 1st, and the printed stamp "Lic. J. L. Starr-Hunt, Mar. 12, 1921, Av. Francisco I. Madero, 1, Mexico," witnesses to the date when it was deposited, with the sealed documents, in the hands of the lawyer.

Document 1. Open Letter by Mr. J. H. to Dr. G. P.

Tokio, January 31st, 1921.

DR. GUSTAV PAGENSTECHEER,
Mexico.

My Dear Doctor and Friend:

Under the date of the 23rd inst. I wrote you a letter notifying of my safe arrival at this city and the uneventful journey on board my yacht "———," notwithstanding the trouble given by —— and ———. According to my calculation I estimate that this letter will

be in your hands from the 21st to the 23rd of February and that I shall receive at once an answer.

Together with this letter you will receive a sealed piece of paper with the object that Sra. Z. with her *superhuman* [*sobrehumano*] *power* may tell you the scenes, either joyful or terrible, that she may witness through the same. I am positive that an emotional state was existing while writing on it, and therefore I do not doubt it will give you good results.

As the matter is not simply one of making a pretty psychometric experiment, but also of rendering a *service* to a family I am acquainted with, *identifying* the person who wrote said paper, I beg you to obtain from Sra. Z. the most precise details as to sex, approximate age, height, color of face, hair and eyes; the general appearance, and, if it should turn out to be a man, whether he wears beard, mustache or side whiskers, or whether he is clean shaven; also to state whether there is anything about him which attracts attention, whatever it may be; you may rest assured that the *most insignificant detail* may be of utility in this case.

In a separate envelope, likewise sealed, goes the *complete description* of the person supposed to have written said paper; how it came into the hands of the person who gave it to me; and the circumstances in which we believe the paper was written; and what reason we have for our beliefs and suppositions.

I beg you not to undertake the experiment alone, but only in presence of some witness, who in union with you will certify the vision Sra. Z. obtains, and afterward, also in his presence, open the envelope so that there cannot be the least doubt regarding thought transmission; then as a special favor I desire you to send me a certificate with the account of the lady's vision, signed by you and the *witness or the witnesses* present at the experiment.

Possibly my business affairs may oblige me to travel around in these exotic countries, and therefore I ask you not to write to me directly, but only through the channel of Arciniega, who will deliver your correspondence to one of my particular mail agents, as he always knows where to find them. I keep already 8 agents: 4 going and 4 coming back every month on the days 1, 8, 15 and 22. Whenever there is anything urgent, say so and an extra special agent will come.

[Then follow, written around the margin, references to members

of his family, personal greetings, and expression of personal esteem and friendship, ending with the signature.] *

It appears in the letter that Mr. J. H. expected it to reach Dr. G. P. somewhere from the 21st to the 23rd of February. It happened that I expected to reach Mexico about February 12th, but had to postpone. On reception of Mr. J. H.'s letter with enclosures, Dr. G. P. resolved to postpone the test until my arrival. But as I still delayed, it occurred to him to place the letter and the two sealed documents in the care of Mr. J. L. Starr-Hunt, which was done on March 12th.

Document 2. Notes Taken During Sitting by W. F. Prince.

Letter of Mr. J. H., asking for the experiment, read by Dr. G. P. at about half-past six, the medium not being present.

7:10 P. M.: Medium weighed.

7:12 P. M.: Operator (Dr. Pagenstecher) weighed.

7:14½ P. M.: Operator begins hypnotizing the medium by holding at about 18 inches in front of her eyes a small shining disk of metal. He apparently uses no other means, unless his steady gaze assists. Occasionally he speaks, but it has been explained that it is to ask her if she is asleep. She replies briefly, in a low voice. Her breathing becomes somewhat quicker and deeper. The eyes show first signs of drooping at 7:15¼. She speaks a word, the disk is carried close to her eyes, and they close at 7:17¼.

The same passes as those of yesterday are employed at the second stage of the process. The hands are swept near enough to the face so that normally the subject could feel the air current. The process is complete at 7:19, and the operator apparently tells the medium what he wishes her to do.

At about 7:20 a document, fastened with several wax seals, is put into her hands. Her fingers close upon it precisely as yesterday and remain fixed throughout. After a slight pause the operator begins to question, and the medium to reply, the former occasionally translating a clause or two for my benefit. In the meantime, at my

* The above is revised from Dr. Pagenstecher's translation, and much pains has been taken with this and other originally Spanish documents to render into equivalent English. The punctuation is exactly followed. Special thanks are due Mr. Frank E. Hyslop for his assistance in translation.

request, Dr. Viramontes is taking down operator's questions, and Mr. Gore the answers as fully as possible, in order that our combined work shall, when summed up, make a record practically complete.

At about 7:27 the medium's right hand begins to shake or vibrate rapidly, which, as I have heard and witnessed at the close of yesterday's third vision, is a sign of something which agitates her. At 7:29 she emits several loud cries, and exhibits in her expression signs of powerful excitement, I judge fright or horror. Her whole body is shaking, especially the right arm and hand.

Operator hastily removes the document from her fingers, talks to her soothingly, stroking her arms. The signs of excitement subside somewhat. She wakes at 7:30.

In the meantime, the two named gentlemen had been taking down the dialogue as fully as possible. Omissions afterward supplied by common consent are put in parenthesis. The questioning, as usual, was done by Dr. Pagenstecher. Their united results, together with Mr. Gore's introduction, follow:

Document 3. Notes by Messrs. Gore and Viramontes.

March 30, 1921, (In the consulting rooms of Dr. Pagenstecher at 55 Avenida Hombres Ilustres, Mexico, D. F.)

Present: Sra. Z., medium.

Dr. Pagenstecher, operator.

Dr. Prince, investigator.

Mr. Starr-Hunt (lawyer), witness.

Dr. Viramontes, witness and assistant.

T. S. Gore, witness and note-taker.

6:35 P. M.: Dr. Pagenstecher reads (out loud) the letter asking for the experiment.

7:10 P. M.: Medium weighs 91.14 K.

Dr. Pagenstecher weighs 85.17 K.

7:14 P. M.: Mirror to induce sleep.

7:16 P. M.: Sleep induced.

(At suggestion of Dr. Prince, Dr. Viramontes undertakes to write down the questions put to the medium by Dr. Pagenstecher.) In this he was entirely successful. The writer wrote down in Spanish the replies of the medium and succeeded in getting them nearly

all verbatim; the words and sentences not in original as well as observations are in parenthesis. The following is the translation of the questions and answers transcribed from the originals made by Dr. Viramontes and the writer.

Are you asleep? *I lack a little.*

Now are you? *Still lack a very little.*

Now are you? *Yes.*

Completely? *Yes.*

Will you allow me to give you a paper so that you may tell me what you see, hear, feel with your five senses? Are you willing? *Yes.*

7:19. S-H (Starr-Hunt) gives letter to Prince.

7:20. Letter [should be "piece of paper"] placed in hands of medium. [The following questions were put by Dr. G. P. and the answers by the medium are printed in italics.]

Do you see anything? *Not yet.*

As soon as you commence to see, hear, smell or feel anything you will tell me. *Yes.*

Where are you? In a room? In the open? *Not yet, I do not know yet, I feel cool.*

Do you feel cool? What else do you feel? *It is moving.*

Why does it move? *I believe I am on a ship.*

Why do you believe so? *Because I am seasick.*

Do you see anything? *It is night.*

What hour is it? *Between 2 and 4 in the morning.*

Do you see anything? *Many people.*

What are the people doing? *They are frightened.*

Who is in front of you? [A formula question, put because of the usual relative importance of what was seen in front of the medium.] *A gentleman (Un Senor).*

Do you see his face? *Yes, he is white, (he has a) beard and moustache.*

He is not shaven? *No.*

What is he doing? *He is looking towards the sea. Yes.*

What peculiarity do you see? *A very large scar.*

Where? *Over the left eye-brow.*

What other particular? *Nothing, only his figure, tall, rather stout.*

What else? *He has black eyes, black hair.*

Any other mark? *No, only a scar.*

What is he doing? *Now he tears out a leaf from a little book, he turns to write.*

How does he write? *Against the wall.*

The rest of them, what are they doing? *They are frightened, scream, weep.*

Why do they scream? Why weep? *I do not know why. (Hear an explosion.)*

An explosion? *They talk in English. They put on life-preservers.*

[At this point the medium became quite excited and her words came too fast for the writer to get them down, but she described a scene of confusion, commands in English, attempts of officers to calm the passengers.]

[In answer to a question omitted by Dr. Viramontes.] *I do not know. Now they hear a detonation* (medium describes an explosion very much more violent than the preceding one) *like a battle and (rattle of) machine guns, shots* (medium dilates on the rattle and roar of noises and says it is as if a bomb had exploded among ammunition and set the cartridges off.)

Many shots? *He that writes turns towards the sea, all cry out, raise their arms. (He turns and writes more on the paper.)*

And he himself? What does he do? *Now he rolls up his paper.*

What does he do? *He takes a bottle from his pocket and he puts it (the paper) in the bottle and puts a cork in it.* (Here medium graphically describes the action of the man in corking the bottle, explaining how he drove in the cork by pounding it against the side of the cabin and how he then threw it overboard.)

[(At this point the medium gives several screams of terror and is thrown into a most distressful state, gasping and saying words that sound like "*I drown.*" Dr. G. P. at once commands her to awake. She trembles from head to feet and gasps out the following:)]

They have all drowned.

7:30. Medium is entirely awake and suffering from violent emotion, trembling and crying.

[(As soon as the medium has calmed down somewhat, Dr. G. P. invites her to relate the recollection she has brought through from the trance state. After several attempts and breakdowns from emotion, during which she exclaimed: "*It was horrible, horrible, horrible,*" she got started on a narrative of the occurrence in her vision.)]

[The writer was only able to take down the salient points as the words came with a rush.]

"A tall person like Viramontes, white, full beard, Spanish type. At the moment of sinking he said: 'My God, my children (Dios mio! Mis hijos)' (All spoke) English. Many people. Enormous ship, no tempest, an explosion. They expected a disaster. They try to lower the boats. The officers try to calm them. A second explosion, very much greater, then like machine gun fire (Dr. G. P. asks how far the man who wrote was from her, she replies) a half meter distance. Voices of command in English. It sank rapidly. I sank with the ship. Early dawn, some stars. Lights (of the ship) veiled. Fireworks of red and blue. The man was from thirty-five to forty years old. Many people, children, women. (In reply to question from writer.) (Not less than) 800 persons. That there was no battle. Noises like explosions in boxes of ammunition."

I find in my own notes this description of the medium's appearance after she woke and during her post-hypnotic rehearsal:

Document 2 continued: She wakes at 7:30, still under the spell of excitement, though apparently endeavoring to restrain the manifestation of it. She is caused to smell of an open bottle, and later given something to drink. Operator asks a question. Medium shakes her head and looks distressed. She tries to smile, with poor success. The operator, after a pause, apparently asks a question. The medium shakes her head and makes negative movements with her hands, as if unwilling, while her face deepens in its expression of horror. She says something the operator swiftly translates, turning to me. I understand it to be "*He said: 'God, my children!'*" At 7:33 the medium is answering. Her voice is husky, her body is now quiet, but her right hand is still vibrating strongly, her eyes stare wildly, and all her features express powerful excitement of a painful kind. The operator translates an expression—something about "*Gatling gun.*" Her face is flushed. She looks exactly as though she had just passed through a tragical experience. I set down the following broken bits as the operator hastily rendered them into English for me: "*I went down with the steamer—something happened so a thousand people are on deck already—something which went into boxes of ammunition which exploded.*"

At 7:44 Mr. Starr-Hunt breaks the seals of the letter which ac-

accompanied the sealed document put in the medium's hands, and reads it in the original Spanish. I, of course, cannot understand it, so I watch the faces of four men who can, and occasionally that of the medium who is in the background, generally walking about, but occasionally stopping to listen, and betraying signs of renewed excitement. She at no time looks as though gratified at any confirmation of what she has said, but her emotion appears to be painful only, and absolutely genuine. As the fragmentary portions of her utterances were earlier translated for me, so now, as the reading began, I expected that these utterances would be wide of the mark, as I had suspected from the letter which had enclosed the sealed envelope that the matter concerned a malicious anonymous message, the identity of whose author was in question. But as the reading of the sealed letter proceeded, I could see that the gentlemen were being impressed. Their attention was riveted more and more, they began to nod and look at each other. The operator was intensely interested, as were the others, and his expression passed from that of simple question to that of more and more emphatic confirmation. He began to glance at me and utter short ejaculations to let me know that the medium's statements were being verified. Dr. Viramontes's grave countenance signified the deepest *empressement*, and he repeatedly, as I looked at him inquiringly, uttered with emphasis such words as "*excellente!*" The effect of the startling verification, as I soon found had been obtained, culminating in the reading of the lines hastily written by the doomed Spaniard, upon the assembled group, was almost as dramatic as I had before witnessed in the case of the medium herself. Even Mr. Starr-Hunt, a rather saturnine American, showed in his face that a strong impression had been made upon him, and pronounced the incident an "extraordinary" one.

The letter, telling about the man who disappeared, the finding of the paper enclosed in a bottle, etc., as likewise the paper removed from the bottle, were now translated into English for my benefit.

Following this Dr. Pagenstecher remarked that the usual weighing at the conclusion of the trance had been forgotten. Nevertheless, I suggested that the weighing be now carried out.

The parallel account of the close of the sitting, independently made at the time by Mr. Gore, follows:

Document 3 continued: 7:41. S.-H. (Starr-Hunt) opens letter,

reads it. (It is in Spanish and tells of the finding of a bottle at the Azores, etc.)

7:49. S.-H. opens paper (the one the M. held in her hands and which aroused her vision). Reads it (in the original language). Medium breaks down on hearing the above and cries and trembles. Sits down. (The reading of the paper was one of the most dramatic scenes ever witnessed by the writer. All present, except Prince, understand Spanish. The paper appears to be the last words of a man who stands in the presence of death—his farewell to wife and children. With the exception of Dr. Prince, who is not familiar with Spanish, we all experienced the liveliest emotion.

7:52. Medium stands up and makes a correction and says that the scar was over the right eyebrow of the man in the narrative. (She explains that as the man faced her she saw his scar on her own left, which would make it on his right.)

8:25. P. weighs 84.90 K.; loss of 270 grammes.
M. weighs 91.20 K.; gain of 60 grammes.

(The medium, after coming out of her trance, was given a bromide tablet in a glass of water and she drank a second glass, which accounts for her gain in weight.)

THOS. S. GORE.

The descriptive letter which accompanied the paper used as a psychometrical object was brought to the sitting by its custodian, Mr. Starr-Hunt, and was carefully examined by me and the others while its two seals were intact. The seals were broken in my presence after the test, and the flap, secured by the original mucilage, forced open. The envelope with its enclosure is before me as I write. The seals have impressed upon them a stamp seeming to depict some coat of arms, as a crown and other devices are visible. Each was broken squarely across by Mr. Starr-Hunt, and is otherwise uninjured. The flap has the signs of one, and only one, sealing and opening. The very thinness of the wax is an assurance that its integrity has been observed, since, in my judgment—and I am not a tyro in examining such matters—it would have been next to impossible to have separated the seal from the paper and reattached it firmly without breaking it into fragments. The envelope was without wrinkles or any sign which

**Figure 1. (See page 226.)
The Paper Found in the Bottle.**

made it in the slightest suspicious. The enclosed statement was unsigned, but in the handwriting of Mr. J. H.

Document 4. Translation of the Statement in the Sealed Letter. Having left Boston on board the yacht of a friend of ours, we sailed for Havana in order to take the "Maria del Consuelo"; but as she had not yet arrived we stayed there some days and had the opportunity of meeting a family, the head of which disappeared without it being known exactly how and when.

His last letter dates from New York, having been written in those days when the greatest number of ships was sunk by the Germans. In said letter he announces to his wife his intention to start for Europe on account of not having been able to settle his business in New York; but he does not tell the name of the boat nor the exact sailing date—though he says that the steamer would sail within a month, she (the wife) believes the ship sailed immediately—probably in order to prevent her from worrying about a possible disaster.

He never was heard of since, not even the name of the boat he took; but it is to be presumed that he embarked under an assumed name on the Lusitania,* as she was sunk precisely in those days.

About a year ago an official of the Cuban Government † sent for her and delivered to her the enclosed paper saying that there was reason to believe that it was intended for her; that the said paper had been found in a bottle amongst the rocks on the shore of the Azores Islands by fishermen; that the person they delivered it to sent it to Havana as it bore that direction, and it is assumed that it was written by the husband of that unfortunate woman because of the name "Luisa," written on the paper and which is her name, and "——," his name.‡

* No one has endorsed this supposition, or is responsible for the mention of the Lusitania, but Mr. J. H. Nor would anyone scientifically inclined consider that a trance statement, such as that regarding explosions in the ship, was proof of the fact, apart from external evidence. Nor is it to be assumed that sounds as of "machine guns," etc., must necessarily be from exploding ammunition. Whether wrecked machinery and bursting boilers could make such sounds others must say.

† Mr. J. H. was here in error. It proved to have been a friendly ex-official Spaniard on a mission to Cuba who brought the paper and discovered the widow.

‡ "Undoubtedly a mistake of the writer as the signature on the paper

His signalment is as follows: tall, broad, without being stout, fair skin, dark eyes and abundant black hair, pronounced Spanish type; thick eyebrows, and above the right one a very pronounced scar; full black beard, large and slightly aquiline nose, broad forehead. His name was Ramon — and his age thirty-eight years.

He leaves a widow and two children; a boy of five years and a girl three years of age.

Considering that his wife was opposed to his trip to Europe foreboding an accident, and that in spite of all researches his name was never found among the lists of passengers who sailed on the different boats sunk at that time by German submarines, it is believed that he embarked under a false name in order to keep from her the fact of his sailing, in case she should look over the said passenger list.

There is also room for another supposition, *i. e.*, that instead of taking the boat in New York he sailed from another American port in order to conceal his voyage from his wife.

You will readily imagine the importance the description Sra. Z. (the medium) may give of the writer of the aforesaid paper must have for the unfortunate woman.

After the foregoing had been read, following the trance recital, the slip of paper which had been between the psychic's fingers protected by five seals, was examined and its seals, likewise stamped with the armorial device and intact, were broken. The penciled words found within were these, as translated:

The ship is sinking.
Farewell my Luisa, see
that my children do not
forget me your
 Ramon

Havana
May God care for you
and me also farewell

reads 'Ramon,' " says Dr. Pagenstecher. Farther on it will be learned that the man was a political refugee, living in Havana under an assumed name. His real name was —, but cannot be made public on account of continuing political animosities. Mr. J. H., who knew both the real and the assumed names, could easily, by a slip, enter one of the (Christian) names in this place, though he wrote the other farther on. This error could much more easily arise in a real than in a fictitious situation.

As will be seen in Plate 1, the first four lines were straight across the page, while the remainder of the writing has a steep upward slant as if hastily added. There may be evidence of haste in the fact that "tu" (your) is written without a capital letter. One could conjecture that, not knowing if he would have time to add more than a couple of words the Spaniard, after the purported explosion, first wrote "your Ramon," then added "Havana," then, as the ship was still floating, wrote the final farewell, and, since he felt the vessel sinking, dared not write more but stopped up the bottle and threw it.

It can hardly be denied that the appearance of the paper corresponds with the medium's description, even as comparison with the letters by Mr. H. has already shown that her description of the writer was astonishingly correct. The sheet was torn from a little note-book, as the left edge testifies. It was torn across unevenly, as though in haste. It shows indications of having been written in two sections, the last in greater haste. Only his first name is signed, and his wife's first name is in the text. Havana, their temporary home, is indicated. If the ship was about to go under the waves, one might well be in a state to forget that he had not set down the last name. If one were deliberately making fiction he would be very unlikely, it appears to me, to make such an omission; rather, he would be likely to include in the message the street and number. Truth, at such times, is often stranger than fiction. A novelist, were he to depend upon imagination, would hardly venture to picture men and women in a disaster like the San Francisco earthquake and fire, leaving valuable property and fleeing with an empty bird cage or wheeling a baby carriage. Such scenes have been widely advertised, however, but not so with scenes of writing messages and putting them in bottles when a ship is about to sink. We can hardly tell what a man, calm but intensely preoccupied with thoughts of his family and with frenzied excitement about him and impending doom suddenly precipitated, would be likely to think or do.

Sra. de Z. afterwards wrote out in full her post-hypnotic recollections of the vision. It contains a few particulars besides those derived by means of the questioning which is a necessary means in her trance, and those orally given immediately after waking, in a state of excitement.

Document 5. Certificate Relating to the Full Post-Hypnotic Statement.

We, the undersigned, witnesses present at the experiment in psychometry conducted on March 30, 1921, under the direction of Dr. G. Pagenstecher with Sra. Maria Reyes de Z—— by means of a sheet of paper enclosed and sealed which was handed to the above-mentioned Dr. Pagenstecher by Sr. D. J—— H——, hereby certify ;

That the account which is contained in the attached document confirmed by our signatures corresponds to a vision obtained in our presence by Sra. Maria Reyes de Z—— while in a state of trance, emphasizing in particular the fact that the description of the person who appeared writing on paper, which paper was flung into the water at the moment of the sinking of the ship, has been detailed by the clairvoyant just as it actually was.

Furthermore, we certify that the illustrations and explanations contained in the phrases underscored with red ink,* have been made by the clairvoyant on awakening from her trance, in conformity with an hypnotic suggestion to the effect that she would, on awakening, make clear *all the details* that she had seen in her trance, even when they had not been manifest during the cataleptic state.

WALTER F. PRINCE, †
New York, U. S. A.
LIC. J. L. STARR-HUNT,
———, Mexico.
THOS. S. GORE,
Hotel Genève.
DR. PAGENSTECHER,
Av. Veracruz 102.
LUIS S. VIRAMONTES,
8a Magnolia-193.

Document 6. [Narrative of the Vision of Shipwreck in Accordance with the Post-Hypnotic Oral Rehearsal by Sra. Z., Together with Certain Afterwards Added Particulars.]

It is night, between the hours of 2 and 4 in the morning, there—

* These passages, in the following document, are put within brackets.

† My signature was appended with the understanding that it obviously implied that I knew what Sra de Z. said, not directly, but through translation by others.

fore the stars do not shine brightly but begin to pale. Before the vision becomes clear I begin to feel a certain balancing movement, which gives me nausea and sea sickness, by this I suppose that I am on board a vessel. And in fact, it is so: it is a big vessel, a huge one; on the deck are hundreds of persons, [some fully clothed, others half clothed and others almost naked]; but all with frightened faces, trembling and with staring eyes; they appear to expect something terrible, judging by their attitudes; [women faint, others embrace their husbands and children; some pray on their knees] or raise their hands imploringly to God. [The men, somewhat calmer—or perhaps more selfish—hasten to put on life preservers, and some, a few, try to give courage to the women and to calm the children, many of them unconscious of danger, whom, however, their own mothers frighten by their cries of anguish and despair.] By their attitudes and gestures I comprehend that there are those likewise who utter curses, but I do not understand them, because the greater part speak English. Uniformed marine officials force their way among the groups, giving orders and oversight to the crew, who in all haste try to launch life boats upon the water. From time to time colored rockets, blue and red, cross the space, ascend and burst high up, perhaps signalling for aid. But because of what? I don't know what is taking place, notwithstanding I understand that something very grave is impending without any apparent indication of peril, the sea is tranquil, the hour is serene, there is not a single cloud that remotely suggests a squall. In short, I see nothing near or far that threatens danger to the vessel or the passengers. In front of me is a tall man, large, white, with big black eyes, eyebrows abundant and hair black, an intelligent face, nose somewhat aquiline, his moustache and beard full, from 35 to 40 years old and of a marked Spanish type. Over his right eyebrow is a large scar. He is of the few who are completely clothed, he is dressed in white pantaloons and shoes, with gray coat and gray cap [placed on the back of his head; he appears energetic and calm], and looks intently at the sea. At this moment he snatches a leaf of paper out of a memorandum book and taking a pencil from the left breast pocket of his coat, writes something on the sheet, resting it against the wall of a cabin, [by the light of an electric bulb darkened on the outer side]. Suddenly there is heard a loud explosion followed by others much like a rifle fusillade

or a machine gun, so that the whole boat trembles and creaks as though it would go to pieces.

As he hears the detonation the Spaniard suspends his writing, and looks intently at the sea, for an instant, then turns to write some more words; rolls the paper in his fingers and drawing a bottle from the right pocket of his coat, puts it in the bottle and stops it up with the cork, making it tight by resting it against the wall of the cabin and jamming his body against the bottle; then he grasps the bottle by the neck and forcibly throws it as far as possible from the vessel, [at the same time murmuring some words in a low voice—perhaps a prayer—and fixing his gaze on the spot in which he saw the bottle fall. Now I attend to the other passengers, who have reached the height of despair, at a distance I see one fall—perhaps by suicide—at the same time another places a pistol to his mouth and likewise falls. I wish to close my eyes, not to see such horrors, when I perceive another unfortunate fall near my feet; he has shot himself in the right temple, shattering his head.]

Involuntarily I scream in terror, and in the same moment [hardly two minutes after the Spaniard threw his bottle into the sea], I hear a terrible explosion, and feel that the ship is rapidly sinking with all its passengers and I with it, screaming a second time. In the moment of sinking, nevertheless, I see the Spaniard—he is from 50 to 60 centimeters distant from me*—raise his arms in an attitude of appeal to heaven, as he says “My God! my children!” With the same rapidity that we sink I find myself afloat again, [and in the spot where a moment ago was a great ship wonderful in construction and solidity, containing hundreds of souls palpitating from terror and despair, I am alone in a quiet sea whose tranquil waves are indiscreetly covering, in order better to guard its terrible secret, every sign, every token of such a horrible tragedy].

As I found myself afloat, the paper which gave me the vision was

* If Dr. G. P.’s theory that every meter of distance at which a vision is seen corresponds roughly with ten years lapse of time, then fifty to sixty centimeters would indicate five years or more, corresponding to the five years since the Spaniard disappeared. But, since this particular was not given, at least so far as the record shows, until after Mr. J. H.’s statement was read aloud in the medium’s presence, it lacks the highest mark of evidentiality, since we can easily suppose—whatever the fact was—that her post-hypnotic judgment of the distance was affected by her knowledge of the time elapsed.

taken from me. Perhaps if they had left it a moment longer I would have seen floating, either some of the shipwrecked persons upborne by life preservers, or some who were able to grasp some timber.

[I should note that all this passed, according to my belief, in less than ten minutes, so rapidly did the events succeed one another.] *

[Signed by Dr. Pagenstecher, Maria Reyes de Z——, Lic. J. L. Starr-Hunt, Thos. S. Gore, L. S. Viramontes, Walter F. Prince and B. Aguilar, with the reservation that whereas the first six signed in attestation that this is the statement referred to in Document 5, Senorita Aguilar signed to attest that the copy is a faithful transcription of the original written statement of Sra. de Z.]

I have already commented on the good condition of the mucilage and wax sealings of the paper held by the medium and the letter which contained most of the statements of fact. The latter was certainly in its original envelope as shown by the inscription on the envelope in the same handwriting as that enclosed,

“ Para ser abierta despues de la experiencia y ante testigo

Sr. Dr. Dn.

Gustavo Pagenstecher

Mexico.”

(“ To be opened after the experiment and before a witness,” etc.)

While it would have been better if Mr. J. H. had sent his letter and enclosures to a third party, Dr. G. P. could not be held responsible for the neglect, and it must be remembered that Mr. J. H. appeared to have in mind proof to the widow and not to the world, and that it was natural that he should take no more pains than he did in dealing with his old and trusted friend. Two more certificates find place here.

Document 7. Certificate by Dr. Pagenstecher.

Mexico, 10th of April, 1921.

I hereby declare on my word of honor and faith as a gentleman that the documents sent from Japan by Senor J—— H——, to wit,

* There appear to be a few other particulars added in the post-hypnotic account besides those designated by red ink in the original Spanish copy, but we have italicised only the sentences so marked.

1st. A letter sealed in the ordinary fashion and with wax bearing a direction ;

2nd. A fold of paper doubled and similarly sealed with wax, without direction ;

were delivered by me as a deposit to Mr. J. L. Starr-Hunt on the 12th of March, 1921, without having been opened by me or by any other person while they were in my possession.

I likewise declare on my word of honor that neither I nor Sra. de Z—— had knowledge of their contents until the moment when both were read in the presence of witnesses on the 30th of March, 1921, after the accomplishment of the psychometrical experiment desired by the sender, Senor J. H——.

I solemnly affirm that I have stated the truth.

[Signed] G. PAGENSTECHER.

Document 8. Certificate by J. L. Starr-Hunt, Attorney.

Mexico, 12th of April, 1921.

Hereby I certify that on the 12th of March, 1921, I received from Dr. Pagenstecher on deposit some documents sealed with sealing wax and with the seals apparently intact which documents remained in my charge until the 30th day of March, 1921, the date when they were opened and read in the presence of the witnesses, Messrs. Dr. W. F. Prince, Tom. S. Gore, Dr. L. Viramontes, Dr. G. Pagenstecher, and Mrs. Maria R. de Z——, after they had verified the psychometrical sitting solicited by Mr. J. H—— in his letter of January 31st, 1921, directed to Dr. Pagenstecher.

I also declare that these documents were kept in a secure place in my office from the 12th to the 30th of March, 1921, in such a manner that it was impossible that anyone could have learned their contents.

Finally I declare that I have known Dr. Pagenstecher about 17 years and I am convinced that he enjoys the universal reputation of being a man whose respectability and honesty are beyond doubt.

I solemnly declare that I have uttered the truth.

J. L. STARR-HUNT.

As stated, I saw many letters in Dr. Pagenstecher's files written by Mr. J. H., and had no doubt of the identity of the writing with that in the letter and statement read on the evening of March

30th. But I wished other testimonies than my own covering this point. This is the result of my application.

Document 9. Certificate to the Identity of Handwriting.

We, the subscribers, certify that Dr. G. Pagenstecher has presented for our examination, five letters written by a person who signs himself J—— W. H——, and that each letter is in an envelope directed to Sr. Dr. Gustavo Pagenstecher, Av. Hombres Ilustres, 55, Mexico, D. F., which direction was evidently written by the same person who wrote and signed the said five letters. Of the whole number one only dated in Mexico, December 1st, 1920, the envelope bearing a Mexican stamp of ten centavos, and postmarked the 2nd of December, 1920, in the Principal Postoffice.* The four others are dated: "Niagara F. Dec. 16, 1920"; "Tokio, February 21, 1921"; "Los Angeles, Cal., June 26, 1921"; "Los Angeles, Cal., July 1st, 1921"; bearing neither postmark nor postage stamps, an evident indication of having reached their destination by private conduct and not by the ordinary post.

In like manner we declare that we have examined a sixth letter dated "Tokio, January 31, 1921," which also bears as countersign a seal of the office of Attorney J. L. Starr-Hunt, with the date March 12, 1921, in like manner on the envelope and on the first page of the letter immediately beneath the mentioned date; that the writing of the envelope, the letter and signature is completely identical with that of the five letters mentioned at the beginning of this certificate. We add that neither does this letter bear a postage stamp.

For the reasons expressed we consider that the six letters, with their respective envelopes, have undoubtedly been written by the same

* This letter was written when Mr. J. H. was on a flying visit in Mexico. Thence he went to Havana and there met, for the first time, the lady into whose hands the paper taken from the bottle had been placed, and who, in spite of the names and the resemblance to her husband's writing, could not be quite persuaded that he was dead. Mr. J. H. befriended her, as he still continues to do, and sent the paper to be tested through Dr. G. P.'s medium. Not daring to entrust a paper so important to the mails, especially considering the rumors of an unsettled state of affairs in Mexico, and since he had no mail-messenger in Cuba, and was about to sail in his yacht through the Panama Canal to Japan, he took it along with him and sent it with the accompanying papers in his special mail packet by messenger from Japan.

person who subscribed his name in them all—J—— W. H——. The sixth letter with the official stamp of Attorney Starr-Hunt being the one which Dr. Pagenstecher proposes to send to Dr. Prince for verification, we place our signatures on the back of the envelope.

[Signed] THOS. P. HONEY,
MAN. AGUIRRE BERLANGA,
DR. JESUS E. MONJARAS,
THOMAS S. GORE,
DR. L. VIRAMONTES.*

The following extracts from a letter by Dr. Pagenstecher to me, dated Oct., 1921, will serve as introduction to the documents which immediately follow:

Document 10. Extracts from Letter by Dr. Pagenstecher.

You will recollect that in the beginning all the wishes you had were: *to get a last letter of the drowned Spaniard, and also a letter from his widow.* These two requests were transmitted as the *only lacking* details, and they were promptly granted, as I told you in my letter of 25th of May. The dead man's last letter was sent to you, and likewise an original letter of the widow. Besides I asked my friend, Mr. H——, to drop some lines to you, and he wrote me that he sent to your address, on the date of June 26, from Los Angeles, *a Cuban postal card* signed by him and Mrs. P—— [the widow], the Japanese ones having given out. He sent likewise another *Japanese* postal card from Los Angeles to Sra. Z——, which card *you have* in your power, as I sent it to you by mail. Besides he sent another *Japanese* postal card, also by U. S. mail, from Los Angeles, to Mr. Starr-Hunt, who apparently mislaid said card, but who does certify through his clerk (de Montellanos) the reception of said postal card.

* Mr. Honey is a prominent member of the English Colony, bank president and owner of the *Banco Hipotecario*.

Mr. Gore is an architect and proprietor of Hotel Genève.

Lic. M. Aguirre Berlanga was Prime Minister of Mexico under President Carranza.

Dr. Viramontes is a medical specialist.

Dr. Monjarás was Commissioner of Public Health under President Diaz, and is prominent as a physician.

I include his answer. A third card was sent on my request to Mr. Gore—but it seems he never received it.

* * * * *

[Mr. H——] is a German, issued from a very good, though not rich family.

* * * * *

I know him since many, many years, when he still was a poor man; I being his senior some 12 to 14 years. He is about 50 to 52 years of age. He is alone in this world, having only one brother who adores him, as he has taken care of him since they were left orphans and in bad financial circumstances some 30 years ago (more or less), so far as I recollect, when their father died. Mr. H—— is the most generous, great-hearted, unselfish man I know, devoting his great wealth in relieving distressed families, and in doing good to *everybody*. He is a type of manhood and of chivalrous gentleman!

A number of illuminating particulars are omitted, since it would not be expedient to make them public.

The widow, being now assured that her husband was dead, determined to try to get back her husband's confiscated property. If my understanding is correct, she went on Mr. J. H.'s yacht from Los Angeles, as, following his trip to Japan (see note on page 232) and voyage thence to Los Angeles, he started on another around the world.

In the meantime the medium, Sra. de Z., had made certain statements about the Spaniard and his widow which Dr. Pagenstecher wished to test, so, being apprised by Mr. J. H. when both would be in Los Angeles, these statements, together with my request for a letter written by the Spaniard, were sent there.

Document II. A Transcendent Communication made to Senora Z. while in a State of Trance, on March 31, 1921.

1. The shipwrecked [person] was a political exile who was living under an assumed name, in Havana, with his wife, his two children and his brother.
2. His true name was not Ramon ———, but this name ought not to be made public, because it might endanger his brother.

3. The widow of this man changed her residence, first to ———, and then to ———, where she now resides.
4. The scar which the shipwrecked [person] had over the right eyebrow was from a gunshot wound and was received during a political uprising of which he was the victim, the ball having lodged under the skin.

[Signed] DR. PAGENSTECHER.

Attestation :

“ I confirm the correctness of the above cited data as they were communicated to me by Dr. Pagenstecher on April 1st, 1921.”

[Signed] L. S. VIRAMONTES.

When at last the widow received Dr. Pagenstecher's letter, she wrote this reply, the original of which, in Spanish, is in the possession of the A. S. P. R. :

Document 12. Letter from Sra. Luisa.

Los Angeles, California,
26 June, 1921.

DR. GUSTAV PAGENSTECHER,
Mexico.

Dear Sir:

I cannot find words sufficiently expressive to manifest to you my immense gratitude for the service which you rendered me, jointly with Sra. Z., even considering that said service was a painful one, I do prefer to know positively that my husband is dead even under the circumstances it took place instead of being in the terrible incertitude whether possibly he was secluded in some prison in Spain, whence he was not allowed even to write to his family : I must confess that he was a political refugee, who precisely [*precisamente*] intended to go to Spain in order to solicit his pardon so that the inheritance left to him and to his brother by their mother (who had died quite recently) might not be confiscated.

With my heart torn asunder and my soul full of anguish, I heard Don J— [H.] read the description made by Sra. Z. of the shipwreck, and especially of the last moments of my beloved husband : nevertheless it is a great relief to me to know that his last thoughts were

devoted to me, who loved him so dearly, and also to his innocent children, now mourning orphans.

Don J—— tells me that an autograph letter written by my husband is needed for comparing the handwriting; and he personally picked out the one written with pencil, as he says that in writing with ink the way of writing changes somewhat.

The included note I know positively was written by my husband in the month of January of the same year in which he disappeared: therefore it is among the last of his writings. After this note I received two letters more dated from New York, and written toward the end of March, and another one written the beginning of April, in which he communicated to me his intention of sailing for Spain in order to arrange for his pardon, and since which I never again heard from him.

Sr. M—— handed over to me the paper which was found—as he stated to me—on the shores of the Azores Islands in a bottle by some fishermen; as these men were unable to read, they gave it to a gentleman who happened to pass by, and the chance was that this gentleman had been living in Cuba, where he met Sr. M——, he therefore offered to mail the paper to Sr. M—— so he might inquire to whom to send it. Sr. M——, being a friend of my husband, who knew about his disappearance, supposed he might have been the writer, and therefore he brought it to me. With immense sorrow I recognized his handwriting and for the first time I lost the hope of ever seeing him again.

It is true that my husband lived in Havana under the adopted name of Ramon P——; you will have to excuse me for not giving his real name, but I do not wish to put into difficulties his brother, who is also a political refugee.

As to the scar (over his eyebrow) it was produced by a bullet which penetrated under the skin without perforating the skull, when a political enemy of great influence tried to have him assassinated, for which, in spite of the declaration [*declaracion*] of the person who fired the shot, there has never been any punishment.

In my own name and in the name of my children I extend to you and Sra. Z. my most heartfelt thanks, hoping that some day I may be able to prove in some other way to both of you my gratitude.

Yours obediently,

LUISA S—— DE ——.

Up to the time this letter was received, according to the testimony, no normal information had reached Sra. de Z. nor Dr. Pagenstecher regarding the Spaniard or his affairs except that contained in the statement written by Mr. J. H. and read on the evening of March 30th, after many of the facts stated therein had been given by the medium. The statements in the later "transcendental" communication were not all referred to in Sra. Luisa ——'s reply. The account thus stands, omitting particulars contained already in Mr. J. H.'s statement.

1. a. The Spaniard was a political exile. *Correct.*
 b. In Havana. *Correct, but inferrible from paper found in bottle.*
 c. With his wife. *Not stated, but presumable, and likewise inferrible.*
 d. And his brother. *Not stated, but it is stated that he had a brother, also a refugee, so this is very likely correct.*
2. a. His true name was not Ramon ——. *Correct, although one would naturally have inferred from Mr. J. H.'s statement that this was the true name.*
 b. To make the name known would endanger the brother. *Correct.*
3. The widow changed her residence, first to —— ——, then to ———. *No statement by the widow.*
4. a. The scar was from a gunshot wound. *Correct.*
 b. Received during a political uprising. *Not precisely stated, but at least it was from a political enemy.*

The brief letter by the Spaniard referred to in Sra. Luisa's letter as one of the last which her husband wrote and sent me for comparison with the handwriting on the paper found in the bottle, is in the possession of the A. S. P. R. It is written on black-bordered paper (which would be accounted for by the recent death of the writer's mother), is deeply creased, and looks as though it might have been handled and read many times. The handwriting is unquestionably the same as that of the psychometrized paper, as anyone may see by comparing Figures 1 and 2.

Below is given the translation except for the omission of a

Atento recado.

Querida Luisa:

Mándame con el portador mi rifle, pues la escopeta solo está buena para los animales, pero no para defenderse de los bandidos que por aquí pululan.

Di besos a mis hijos, que se manejan bien.

Escribeme con frecuencia, y me avisarás de tu

Thamón

Juan salió para la Habana, el miércoles 10 de mayo.
La trocha, Enero 10 de 1915

Figure 2.
A Letter by the Spaniard. (See page 239.)

name and one sentence, which we have not been asked to omit, but which might cause trouble.

Document 13. Note by the Spanish Gentleman.

Important (*Atento recado*).

DEAR LUISA:

Send me by bearer my rifle, as the shot gun (hunting-gun) is only good for animals, but not for defending oneself against bandits who are roaming hereabout.

Give many kisses to my children and tell them to be good.

Do write me frequently and do not forget.

Your Ramon.

— went to Habana last Wednesday. Do not receive him.
La Trocha.

January 10/1915.

As stated in *Document 10*, on the same date with the widow's letter certain postal cards went out. That sent to Sra. Z. went to Dr. G. P.'s care by private messenger, carrying Mr. J. H.'s usual periodical business correspondence. It lies before me as I write, bearing on one side printed Japanese characters, and on the other a painted picture of flowers, seemingly Japanese, with the date VI. 26, 1921, the word "Gracias!" (Thanks), and the signatures in full, in their respective handwritings of Mr. J—— H—— and Sra. Luisa —— de ——.

A postal card directed in the handwriting of Mr. J. H. was sent me also dated VI, 26, 1921, bearing the Los Angeles postal mark, and showing on the other side a scene in Havana with the printing: "Scene at the Wharf, Havana, Cuba," and "18, Publ. by Diamond News Co. Havana." On this side is written "Recuerdos del viajero del Japon y de la Sra. Cubana" (Memento of the voyage from Japan and of the Cuban lady), and signed with the full name of Mr. J—— H——, and the first name and other initials of Sra. Luisa —— de ——, both in their respective handwritings.

A certificate signed by the clerk of Mr. Starr-Hunt states that, although at the moment missing, a card had been received by mail from Los Angeles. "I recollect this postal card, and it had on it flowers printed by hand and certain Japanese characters, was

signed by Mr. H—— and said ‘Thanks for the services given to Mrs. Luisa ——.’ I cannot recollect the name.”

EXPERIMENTS OF APRIL 1st.

As the psychometrizing tests were alternated with others of a different character, it will be more convenient to present my report, as representative of the Society, in its entirety, before proceeding to Mr. Gore’s.

Third Sitting. April 1, 1921. Dr. Pagenstecher’s Office, Avenida Hombres Ilustres, 55.

Present: Medium, operator, W. F. Prince, Dr. Viramontes, Mr. Gore, Dr. Monjarás.

A letter, in answer to one by the operator inquiring when the writer had made port in Japan after a cruise in his yacht, was read. The date was that already recorded as that given by the medium in trance.*

At 6:40 by my watch the medium was weighed, and at 6:43 the operator.

At 6:46 hypnotizing by means of the metal disk began. It was held about 18 inches from and a few inches above the level of her eyes. The eyes drooped; they closed at 6:47½. The second part of the process, consisting of passes as before described, ensued. Queries, doubtless to ascertain when she was deeply enough asleep, were put.

Experiments were made with a metal disk attached to the operator’s right hand, making movement downward, the medium with one hand on the other, sometimes crossed. Then with the wire attached to the disk now connected, now unconnected with another wire which, if I understood correctly, ran to an electric connection.

* As has already been stated, after meeting Sra. Luisa ——, Mr. J. H. went through the Panama Canal and thence to Japan on his own yacht. The medium knew him, as he had been present at experiments, and she knew of his voyage through Dr. Pagenstecher. But no one could be expected to know when Mr. H. would finally make port. He himself could not be expected to foresee the date, which depended upon a number of circumstances, including the weather. But weeks before his arrival, according to the testimony and record in Sra. Z.’s handwriting, and the letter afterward received from Mr. H., she foretold it exactly.

Similar movements with interposed screen, first of pasteboard, then of wood, this screen appearing to me to shut off view of operator's hands, even had medium been awake with eyes open. As the experiments succeeded each other with some speed, and I have not a mechanical mind and cannot understand Spanish, which was spoken during their progress, I could not follow them with perfect satisfaction to myself, although a preliminary explanation was made to me in not quite perfect English, so I leave the results to be stated by Mr. Gore.

Second Experiment with Piece of Marble.

At 6:59 the same object used as No. 1 of Sitting 1 [see page] was placed in the medium's hands. The fingers fixed upon it as before and became rigid. Tests show that the arms and hands are now cataleptic, but the head and sometimes the feet move, and there appears to be no evidence that the catalepsy affects more than the hands and arms.

Questions begin by the operator, and the medium answers in a low voice. The face is expressionless save for a scowling gravity.

At a query her head shakes violently, though most of the time it is motionless on the neck. The answer often comes instantaneously after the question, though occasionally there ensues a brief pause.

Later the head shakes again.

Now the operator taps his own forehead, and the medium shakes her head. He puts his watch to his ear, etc., but as I could not understand what he or she said, the results must be stated by another.

The operator touches the stone in the medium's hands with a pin. She starts as though pricked, or as though she had received a slight electric shock. A second touch produces a more pronounced start. The flame of a softly-igniting wax match was applied to the middle of the stone thrice, and each time, at the precise instant, she starts violently.

At 7:13 operator removes the stone. As always, this is somewhat difficult: the cataleptic fingers have to be removed almost one by one. After removal—and this is the rule—the hands remain cataleptic for about a minute, and then quite suddenly the arms relax and then fingers open up as though a spring were released.

The operator now pricks his hand, neck, and other parts of his body, and the medium winces promptly each time, in such a manner as to indicate in a general way that she experiences a sensation in the corresponding part of her body. The locality does not always admit of exact indication by a start, but if, for example, the prick was on the operator's head, the medium's head jerked, and if on the arm, her own twitched, etc.

The hands were now shown to be limp. At a question by the operator, which I understand to be of the "transcendental" order, catalepsy is induced as she replies. Another question, which I understand not to be of a "transcendental" sort, and the catalepsy ceases.

A Satin Shoe.

At 7:15 I placed the second object in the medium's hands. This was a heelless satin shoe, worn by my mother at her wedding in the early fifties. (As I learned after arrival in Mexico, this object did not, according to what appears to have been indicated by Dr. Pagenstecher's experiments, present favorable conditions for getting what I thought might be obtained—a vision of the marriage. Since it was not in actual contact with the flesh at the time, or at any time, except for the brief period of putting on and taking off, I folded over the cloth of the shoe in such a manner that the fingers of one hand were upon the cloth, and those of the other upon the thin, limp leather of the shoe. The fingers shifted very slightly—not enough to suggest effort to learn what the object was (even though the medium's normal senses were not supposed to be effectually obstructed), and then froze to the shoe. It seems difficult to suppose that a blindfolded person in a normal state could have guessed correctly by means of the slight shifting which occurred in getting the tips of the ten fingers in place. The operator had no notice what object was to be used and his back was turned until a towel was put over her hands and I signalled him that all was ready. After the pause which is always necessary before the vision begins, the questions and answers are audible. The face shows the same grave, absorbed expression as in the experiment with object 1.

Piece of the Flagstaff of a Monitor.

At 7:25 I placed in the medium's hands a piece of wood about 3

inches long, 1 inch wide, and $\frac{1}{4}$ inch thick, which an uncle of mine, who served in the navy during the last part of the Civil War, gave me more than 40 years ago. He told me that it came from the flagstaff of the monitor Tecumseh, of Admiral Farragut's squadron, which was blown up by a Confederate torpedo and sunk with 100 men on board. The operator had no knowledge what was to be used, and had his back turned until the fingers of the medium closed upon the object, which was concealed by a towel.

After the usual pause the questions and answers began.

The operator asks me if the object is of metal (which his experiments have convinced him is not favorable for results). And I answer that it is of wood, speaking in English, which the medium does not understand. She, however, has already been describing what she sees but I cannot, of course, say if she has already indicated the nature of the object.

I am told by the operator that she is seeing two visions simultaneously (but afterward he explains that he meant to say *alternately*, and Mr. Gore's notes of what the medium said bear him out.) The queries and answers proceed. The medium's facial expression is the same as in the former cases.

Presently her hand is seen to be vibrating under the towel, though not strongly, and her face takes on an appearance of unpleasant agitation of minor intensity. The right arm and hand are distinctly shaking, and the towel is slipping off. The shoulders lift once during an answer. Operator, pointing to the shaking hand, says in English that she is excited because she doesn't see clearly.* He makes upward passes and continues his queries.

The object is removed. She rises, still in trance, at 7:36.

* The general rule was that tragic scenes brought on this physical vibration, as shown in the experiments with the ivory paper knife, the paper taken from the bottle and the blood-stained shirt. The present experiment evoked no tragic scene, yet the vessel from whose flagstaff the wood was taken met a tragic fate. It is barely possible that, in spite of the Operator's and perhaps the Medium's interpretation, the agitation was causally connected with the tragical fate of the vessel; that is to say, the emotion may have broken into consciousness though the vision did not. I do not think from the whole mass of Dr. Pagenstecher's experiments inspected that the absence of human contact always seemed to prevent the human connection of the object from being perceived, though such contact may have greatly enhanced its chances of doing so.

Then tests are made for causing her to advance toward the operator, as they stand some 12 feet apart, at the energetic movements of his arms in his own direction, to stop at a gesture. The same when her back is turned, movements of the operator's arms forward being followed by her stepping forward and away from him, a movement to pause being followed by her pausing, while the operator's gestures toward himself were followed by her turning and coming toward him. There certainly were close and correct sequences, but I do not feel that the theory that she interprets the vibrations imparted to the floor but the operator's vigorous arm-movement is yet effectually excluded, though this would call for the exercise of hyperæsthesia. Experimentation should be continued and varied, in such ways as (1) the introduction of less energetic gestures. (2) a greater differentiation in the time-intervals between the gestured orders, in order the better to determine whether the close sequences in response are as significant as they now appear. (3) Experimentation in a sufficiently large room so that at will the subject could be sent forward or back several times in succession, as well as back and forth in alternation.

This is Mr. Gore's report of the same sitting, more adequate since he understood the language spoken :

April 1, 1921.

Present: Sra. Z., medium.

Dr. Pagenstecher, operator.

Dr. Monjarás, witness.

Dr. Viramontes, witness and note-taker.

Dr. Prince, investigator.

T. S. Gore, witness and note-taker.

6:40 P. M.: Sra. Z. weighs 91.32 Kilogrammes.

Dr. Pagenstecher weighs 85.39 Kilogrammes.

6:44 P. M.: P. uses mirror.

M. asleep.

Tests with the copper insulated wire. A copper plate was affixed over wet blotting paper to the right wrist of Dr. G. P. This was attached to a length of about eight feet of insulated flexible copper wire, having about two inches of its end uncovered. A second flex-

ible copper wire insulated in the same way was led from the room to the bath-room of the premises and attached to the handle of the bathtub cock so that there was a ground through the piping installation of the bath-room; this second wire also had about two inches of its end uncovered. The writer stood behind Dr. G. P. so that neither he nor the medium could see his actions. The writer, under the observation of the witnesses and Dr. Prince, held the uncovered, bare, ends of the two wires in his hands. Dr. G. P. stood on a rubber mat over a dry wood floor. Writer took care not to touch the bare wires with his person and made and broke the circuit between the right wrist of Dr. G. P. and the ground in such a way that neither he nor the M. could know normally when the circuit was on or off. Repeated tests, which would seem to eliminate guessing on the part of the medium, seem to show that she felt no influence from the right hand of Dr. G. P. no matter whether the circuit was on or off, while always feeling a sensation from the left hand of Dr. G. P. At indication of writer (by touching him on left or right shoulder) Dr. G. P. would cross his hands, the M. invariably feeling a sensation from his left hand and nothing from the right. Writer dropped the wires onto the wood floor and the results were the same, indicating that the ground to the water pipes is not needed to drain off the effect felt by M. but that the mere presence of a wire attached to Dr. G. P.'s right wrist is sufficient to inhibit the effect normally produced by both hands equally. To the writer the following query suggests itself: Does the fact that the M. knows that a wire is attached to the right wrist of Dr. G. P. inhibit her sensibility to his right hand? Again, does the mere fact that Dr. G. P. has a wire attached to his right wrist and that he may expect a result from the attachment of said wire inhibit in some way his will? Or, finally, is there a real drain through the wire of a mysterious something, obeying a well-known law of electricity? In this test the hands of M. rested on the arms of her chair and the hands of Dr. G. P. were placed above hers without actual contact.

Tests with board, glass and cardboard. (The writer again intervened in tests to determine if the interposition of material substances between the M. and Dr. G. P. would inhibit the effects on M. The hands of M. were folded on her lap; Dr. G. P. spread out his hands obliquely above hers. He asked her if she felt anything. Reply: "Yes." I interposed, without touching M.'s hands, a sheet of card-

board between the hands of medium and operator; asked if she felt anything, she replies: "No, only very slightly." The test was repeated with a sheet of glass and then with a thin board and finally all three substances simultaneously with identical results as above described. Interposition of material substances between M. and Dr. G. P. seems to inhibit her sensibility to the effect produced on her when nothing intervenes. The writer was reminded of the experiments of Dr. Crawford with Miss Goligher. Query: What effect may the interposition of the substances have on the will of the operator (who knew when they were interposed)? The medium, having demonstrated a sort of omniscience while in the hypnotic trance, must subconsciously have known of the interposition of the substances and would know the reason therefor; would this knowledge on her part contribute to the inhibition of the normal effect?

Tests of transference of M.'s sensibility to person of Dr. G. P. (Pin pricks, blows, etc., applied to the body of Dr. G. P. at a distance of four feet from M.) cause reaction on her person and she indicates the place on her body where the reaction occurs and always indicates the corresponding part of Dr. G. P.'s body on which the tests were applied.

Second Experiment with Piece of Marble.

Specimen provided by Prince. (This is the same marble fragment referred to by the writer as "Specimen No. 1" in his report of the first session. The questions propounded by Dr. G. P. to the M. were taken down by Dr. Viramontes and the answers taken down by the writer, all in the original Spanish. The full report is not given here, as the M. again recited what she said in the first séance with additional details as follows: "I see stars, I see lightning in the distance, very straight lightning, it is in front of me and straight, perpendicular, I see it at intervals. I am down in a hole up to the waist, I do not know if there are other holes. In front of me is a great capital about half a meter high of ash color, grey. Something is falling, falling on the part of me not in the hole, on my hands. It is not raining, it is not water, nor snow, slightly warm. (M. indicates intervals at which she sees the flashes and we find they are about four seconds apart.) I see ruins and mountains beyond and one seems to be a volcano because of its form and a cloud which covers its top, a very large cloud with straight flashes. It does not

rain, what falls on me is dry and very light. It is about 3 in the morning, I hear nothing."

Then followed startling tests by Dr. G. P. He took a pin and jabbed a marble fragment held between the hands of M. She started and in response to Dr. G. P.'s question, "What do you feel?" replied "I am pricked." Dr. G. P. then lit a match and applied it to the marble fragment. M. again started and Dr. G. P.'s interrogation elicited "I am burned." It was as though the sensibility of the M. were concentrated in the marble fragment while her body was entirely insensible and she also was insensible (while holding the marble fragment in her hands) to pricks or blows applied to the body of her hypnotizer, Dr. G. P. The writer thought immediately of experiments reported by the French writer, Joire, in which he describes the exteriorization of sensibility in hypnotic experiments. Immediately following these tests Dr. G. P. removed the marble fragment from the hands of the M., requiring to use considerable force to loosen her hands, which seem to become quite rigid when she is holding specimens for the psychometric tests. Experiments immediately made on the body of Dr. G. P. showed that the sensibility of M. had again become concentrated in the body of Dr. G. P., as she reacted to the ticking of a watch held to Dr. G. P.'s ear, blows on his person, etc.)

(Question put to the M. by Dr. G. P. regarding matters of her everyday life caused no rigidity to her body. As soon, however, as he said to her, "Can I believe in immortality?" she stiffened up and became quite cataleptic (as in other séances) and replied "Yes." "What are we to understand by life and death?" "I cannot explain." As soon as Dr. G. P. asked her, "How is your stomach?" she lapsed from the cataleptic condition and her arms were loose and flexible.)

A Satin Shoe.

Specimen No. 4 put in the hand of M. by Dr. Prince and covered up by him with a towel, meanwhile Dr. G. P. had turned around and did not see the nature of the object put into M.'s hands. The M. began to describe a scene in what we soon recognized as a shoe factory, the entrance of the workmen and women, noise of machin-

ery in the adjoining room. She calls the noise that of sewing machines, she describes a counter with piles of skins and cloth, lasts of all sizes. The workmen and women have all entered, leaving a man and two girls alone in the room. One girl writes on a typewriter while the other dusts the counter and the piles of skins, cloths and other articles. On the counter stands a wooden last, which looks like a woman's foot, it being too small to be considered as a man's foot, and likewise too large for a baby's foot. Hanging on the wall I see different pieces of leather of small size. The girl who dusts the counter, now and then shakes a piece of gray cloth as if she intended to shake off the dust. The man stands and examines something; he has a peculiar small beard, he wears a small cap like a Turkish fez. Dr. Prince now removes the specimen, which turns out to be a woman's gray cloth shoe. The M. has given us the scene in which the shoe was originated, in all probability, but not the emotional scene of human interest, which Dr. Prince says the shoe was a witness to. Dr. Pagenstecher then explains that he has lately come to the conclusion that the medium does not see the human connection with objects unless they have been in direct contact with the human flesh during a period of emotional stress. Dr. Prince admits that his test articles do not conform to this condition and expresses regret that he did not know of this condition in time to have made a different selection of articles.

Piece of the Flagstaff of a Monitor.

Specimen No. 5 put in the hands of M. and covered with a towel by Dr. Prince while Dr. G. P. turned his back. The medium begins to see two distant scenes: One that of a forest, sunlight, birds, a running river; the other, the interior of a large room that is not a living apartment, but seems to her to be a place where people congregate in which she is constantly looking up. It is quite dark, about 6 P. M., she thinks. "I feel as if floating high in the air with an imperceptible balancing movement. My way of seeing is very much impaired by being transferred suddenly into full daylight and again in a dark room. That is the reason I am unable to see with exactitude in the room as I come into it half blinded. Anyhow I can say that it is a large oblong room of about 65 to 70 feet length." The two scenes alternate before her and she says it is very curious

and strange. The room seems to be quite large with no people present; the effort to see clearly in the interior of the room causes considerable agitation in the person of the medium and she is evidently troubled because she cannot tell more. The article is removed from her hands and turns out to be a piece of wood.

Dr. G. P. then takes the M. out of her chair and stands her at the end of the room some twelve feet away from him; he extends his hands toward her and then draws them rapidly back to his shoulder; the medium walks towards him, when she is close he pushes his hands from his body and she stops; he goes around her and pulls back his hands, she promptly turns around and starts towards him. The experiments are repeated.

Dr. G. P.: (Do you see anything between you and me?) *Yes, a cord.*

(In what direction do you see it?)

Medium indicates that she sees it horizontally extending from the region of her stomach to the same location on the body of Dr. G. P. Dr. G. P. then gets up on a chair and asks her: "In what direction do you now see the cord?" M. replies: "I see it now sloping down from you to me." Dr. G. P. turns the M. around and she still sees the connecting cord. She says that the cord is luminous.

7:40. Dr. G. P. had another experiment in mind but M. says, "I cannot do more." So Dr. G. P. seats her and tells her to awake; he counts "One, two, three," snaps his fingers and she wakes up immediately.

In the waking condition M. corroborates her trance statements and elaborates on details without deviating from the same in any way.

Dr. Prince says that the specimen of wood submitted to the M. was from the mast of a U. S. Monitor, the scene of the death of more than 100 persons, and regrets that the M. was unable to see the human events connected with it. It occurred to the writer that the vision seen of a dark interior with persistent looking up might refer to the under-deck portion of a vessel.

The second experiment with the *fragment of marble* from ancient ruins on Mt. Gerazim, brought a reiteration that the medium viewed the scene from a hole in the ground. As she said that she did not know if there were other holes, and intimated that

ashes fell upon her body except the part that was protected by the hole, there seems to be no reflection of readings about large excavations such as those at Pompeii, and we have already learned that there are such small holes near the Gerazim ruins. She also repeated that the color of the ruins was gray, which corresponded with the outside surface of the fragments in my possession. What was at first interpreted to be lightning finally resolved itself into flashes from a mountain which seemed to be a volcano because of its form and a cloud over it. Other mountains, and ruins, were visible.

Ruins are frequent in Palestine, and it is almost certain that some can be seen from so lofty an eminence as Mt. Gerazim. Mountains are visible in several directions, particularly to the east and north. Since commenting on the first vision I have done some reading with results. Colonel Wilson, R.E., C.B., F.R.S., (*Picturesque Palestine*, I, 303) says that "volcanic influence is noticeable all about the Sea of Galilee . . . from which point the lava formation extends for at least one hundred miles eastward. What are known as the Druze or Hauran Mountains are full of extinct craters." The Sea of Galilee is only about 40 miles from Mt. Gerazim. Mt. Hermon is much farther to the north, but being 10,000 feet high it is visible from nearly every part of both eastern and western Palestine. Whether it is an extinct volcano has not been learned, but the picture of it suggests the likelihood. A number of mountains within seeing distance of Mt. Gerazim, including Hermon, incline to be pointed, as indicated in a drawing made by the medium after the vision. Whether or not Hermon was once a volcano, the mountain known as the Horns of Hattin, only 40 miles northeast of Mt. Gerazim, is said in the *Schaff-Herzog Cyclopedia* (See "Palestine") to have "volcanic peaks." Of course, volcanic ashes may be carried by the air to a great distance. Whether any volcanic eruptions in the general region have occurred within the last 2000 years, or whether anyone knows, has not been ascertained.

It could not be expected that all the details regarding a number of objects with histories reaching back decades or centuries should be verifiable, even on the extreme theory that they are all inerrant. If they were all known to the sitters or set down in due order in books which they may have seen, the phenomena would

suggest telepathy. We know the past only in dots and dashes, as it were. The most that we could ask of such an object as the piece of marble is that the statements should be true so far as ascertainable, and that the remainder should fit plausibly into the frame of what is known about the place and the period. Suppose the fragment had come from Rome, which contains such an abundance of similar carving, or from Memphis, or even from some old building in London, Paris or New York (since the medium's fingers did not feel over the design), the picture would emphatically not have fitted in the frame, and it would not have taken two minutes to have become assured of that fact.

The *shoe* worn by my mother at her wedding was a very thin, limp affair, of thin leather sole and upper of gray, thin cloth, very different from anything in our times. There was hardly any heel, and the fingers did not touch what there was, but those of one hand were placed upon the cloth lying flat against the sole, while the fingers of the other hand rested against the leather. If there was any normal inference as to what the object was, it was a noteworthy one. The operator had no notice what the object was to be, and his back was turned until I covered the shoe with a towel.

The scene evoked was that of a shoe factory, so that the object was identified at least. Of course many of the details are in the nature of things beyond present reach of verification. Thus far I have been unable to find any description of the interior of a shoe factory of sixty-five years ago. It appears that sewing machines were in use as early as 1849, and that by 1855 they were quite largely employed, but whether their use had begun in shoe-shops has not been learned. It is unlikely that any were in the shop in question, as the shoe submitted is certainly hand-sewed, though it is barely possible that they were used for a special class of work or had just been introduced. The reference to a typewriter is not correct, but in view of similar errors corresponding to the looks of things,* it may be that some machine was em-

* At first the volcano flashes were thought to be lightning, and the opinion was corrected only by inference from the fact that they appeared constantly in the same place. On seeing the vision of the Forum for the first time the Medium said it looked as if a town were building, and only at the second experiment with the fragment were the ruins judged to be such. One of the colors of a flag (Austrian) supposed to be seen at night was given a wrong

ployed which looked like a typewriter, and even one that looked like a sewing machine. I have verified or found likely, by search, so many details in the mass of Dr. Pagenstecher's records which at first seemed to me highly improbable that I have learned to distrust my mere ignorance that a particular thing existed in the past.

The dusting off pieces of gray cloth is a striking feature of the vision, as the cloth might naturally be thought to be intended for the uppers of shoes, and the cloth of the real shoe was gray. If it had been possible for the medium normally to acquire knowledge of the color of the shoe—that is, by seeing it—she would also have known that it was a very old shoe, and surely her culture would have warned her that a “typewriter” could have had no part in the scene of its manufacture.

The *piece of wood* was a small strip of wood, only a slender edge representing the original surface. It had been taken from the flag-staff of the monitor *Tecumseh* of Admiral Farragut's squadron, which in 1864 was sunk by a Confederate torpedo, about a hundred men going down.

The medium experienced two visions by turns, one of a forest, sunlight, birds and running water, such as probably corresponded with the environment of the tree out of which the flagstaff was made, the other of the interior of a large room, she thought 60 or 70 feet long, and could not judge the width of; not a living apartment, yet a place where people congregated, too dark to see the interior clearly. Once she remarked “I feel as if floating high in the air with an imperceptible balancing movement” and again, when speaking of the interior of the room, she said that she was constantly looking up. When transferred from the light outdoor scene to the interior she felt half blinded.

Like most of my own objects, the results with this were indecisive. And yet there are curious parallels with the facts. The long room, not a private apartment, yet a place where people congregate, might fit a part of the under-deck interior of the monitor with a crew of a hundred men. Such a place being under water,

name, but it was the name of the color which it would appear to be at night. The reader should thoroughly grasp this fact that the Medium describes things as they appear to her. Consequently the same errors of judgment and inference would be bound to occur, as they would occur if she were looking at a real group of objects more or less new to her.

would indeed be dark, apart from what artificial lighting there might be. One standing in it would indeed have to look up to indicate the spot which the flagstaff occupied. And possibly certain sensations obscurely hinted at the floating of the flag and its "balancing" with the rocking movement of the vessel on the water. Perhaps this interpretation is going too far, and I would not suggest it if even the poorest of the tests did not at least, in similar fashion, seem to be groping after and getting near the facts. I have tried many experiments for psychometry with persons who have given no evidence of possessing any powers in this direction, partly in order to see if by the utmost ingenuity I could make what was said seem to hint at the real facts. Very seldom was it possible, in any case with the ordinary person who recited his or her reveries. But, so far as I know, the visions of Sra. de Z. if not literally true throughout, have contained such curious hinting details that, on the contrary, even in the poorest and the vaguest of them has made it impossible not to be forcibly reminded of the actual details. That piece of wood might have been from any one of many objects whose history would not yield, as the flagstaff of the ship did, to a plausible interpretation of the vision. Suppose it had been the piece of wood of similar shape which I thought of taking, a part of the Charter oak. Where would have been the relevance, near or distant, of the details of a room, darkness, floating or balancing? For that matter, where would have been the relevance of the allusion to a forest and running water? We do not *know* that the flagstaff was from a tree in the forest, to be sure, though it probably was; we do not know that the tree from which it was cut grew by running water. But neither do we know that these are not the facts, whereas, if the wood had been that from the oak, I should have known that they were not the facts. Again, supposing that the piece had been that which I have from the country schoolhouse where Nathan Hale was teacher long ago, where would have been the relevance of the allusions to 60 or 70 feet, darkness, floating and balancing, since that schoolhouse boasted no shutters and carried no flag? I have pieces of wood from several other historic objects and places and cannot make any of them fit in any degree equal even to the indefinite fashion in which the fragment of the flagstaff fits the vision.

If, to yield an emotional scene from the past, the object needs

to have been in contact with the body of a person taking part in the scene, we can see why the drama of the sinking of the Monitor could not appear. The paper which evoked that other scene of sinking and drowning was in the hands of the Spaniard when he knew that the vessel was about to go down.

EXPERIMENTS OF APRIL 4th.

Report by the Principal Research Officer of the A. S. P. R. :

Fourth Sitting, April 4, 1921. In Dr. Pagenstecher's Office.

Present: Medium, operator, Mr. Gore, Dr. Prince, Dr. Viramontes from 7:09, stenographer from 7:42.

The medium was weighed, by my time, at 6:36 P. M.

The operator was weighed at 6:38.

Both are seated, facing each other as usual, and both with their feet upon a rubber mat, as hitherto.

At 6:42 hypnotizing begins with use of the disk. Medium's eyes droop at 6:44, and close a few moments later, whereupon the second stage of the process, that of downward passes, begins. In a normal state she would feel the current of air upon her face, so near and vigorous are the passes. This leads to a question whether it is not this air current which, even if that trance consciousness which answers is not aware of it, is discerned by a deeper stratum sub-consciousness and acts as suggestion to induce deeper sleep, rather than the passes as such. The usual questions to ascertain if she is deeply asleep react an affirmation stage at 6:47.

The operator was again weighed at 6:48.

The medium is led in trance to the scales and weighed.

He tells me that he feels a cold wave when she reaches the stage of sleep, and only asks to test the coincidence with his sensation; that today he put the question but once.

At my suggestion the device was employed of having two men hold a sheet between the operator and the medium as the former directed the latter by silent movements of his arms to go forward, to stop, to retreat with her back still turned (instead of turning around to approach the operator as hitherto—this also at my suggestion. The change was explained to her in trance before these experiments began), to stop, etc. The interposition of the sheet seemed to make no difference. It was satisfactory to me that there was control; the

only question which could arise was whether it was purely a mental control or whether it was possible that the medium sub-consciously interpreted the difference in the vibrations caused by the several sorts of gestures. I was glad to see that she was at least once sent in the same direction, twice in succession—that, in short, there was no formula of sequence unintentionally adopted.

The medium was weighed in trance at 6:56.

Now seated, an iron rod is held over her left hand several times in succession, and she indicates correctly in each case in what quarter it is held, experiencing, I am told, a cold sensation. The rod was then held over her right hand and after a brief pause she said, "I am cold, a little cold," at the same time raising the right hand. The bar is again held over the same hand and she makes a prompt and correct response, as in further experiments by operator. It was difficult to account for the results by air currents, as the rod was slender and the movements gentle. Mr. Gore takes the rod and points it at a hand with a vigorous swing. There is no response. Still more vigorously, he swings the rod nearer her hand. I am told that she says that "She felt as though air hit her." She makes no physical response and seems oblivious to Mr. Gore's questions, but invariably replies to operator. Again she "feels air" when Mr. Gore makes strong movements with his hands close to hers. These answers tend to support conjectures already expressed by me.

The metal plate is attached to the operator's wrist as before, and, whether he crosses his hands or not, she responds with a movement of the hand which his free wrist approaches.

Two Similar Satin Bows.

I have brought in pasteboard boxes exactly alike, two bows as precisely alike as possible in shape, and feeling. Particular pains was taken that both should be of a similar quality of satin, similar size, shape and thickness. One of them had been used before, and had called up a scene in a church—Mexican Indians dancing before an altar, etc., the bow having been taken from the altar of a distant church in Mexico where the dancing ceremony does take place monthly. The other had never been experimented with. I opened one of the boxes at random and purposely took it out wrong side uppermost, that being the side on which I could not tell the bows

apart by sight, and placed it, still with that side uppermost, in the medium's fingers, which closed upon it. While the operator's back was turned, he was given the signal, a towel was over hands and object, effectually concealing them from him. Thus no one living knew which of the two bows she was holding. It is now 7:06. From the scraps which the operator translates for my benefit she is evidently describing the church scene. This being assured, I secretly look at the other bow to see which one she has in her hands. It is the front which shows the difference, one being slightly spotted and a trifle yellower. It proves that this is the one she has. As I remember the rapid statement about the two bows given me several days before to experiment with when I will, it is not the spotted one which came from the church, and she is wrong. But stay, did I understand correctly? It would seem as though it *would* be the bow long on the church altar which would show the spots and yellowing of time. Verily, I believe I am mistaken.

At 8:16 I take the spotted bow away, and substitute, after the fingers have relaxed, the other, again with the wrong side, so similar in every way to the first, uppermost, and so place it in the medium's fingers. The same precautions are observed to prevent Dr. Pagenstecher from knowing which bow is in her hands. Presently she complains that she cannot see, because her fingers are not all on the bow, and asks them to be moved. I already have found that this is not a perfectly easy thing to do because of the catalepsy. Operator asks if he shall do it and I consent as one of the bows has been already described, and I am confident that, even if he desired, he could not tell which is which from the side visible. The hand is trembling slightly, but the face expresses no agitation. Little is translated to me, but at one point the operator says in an English aside to me that he is trying to make her believe that the statement that somebody is French is a mistake. His words and manner seem earnest and sincere as he speaks to her, but she shakes her head vigorously, and is evidently not to be diverted. The test over, it is proved to my entire satisfaction that the older, yellowed and spotted bow is the one from the church (as commonsense should have shown me from the first) so that she attached the church scene to the proper object.*

* Dr. Pagenstecher himself took the bow from the church-altar, but had no

The hands are trembling considerably, the operator says because she found it difficult to see the vision in connection with the second object.

Two Similar Pieces of Pumice Stone.

(1) I place in the medium's fingers (after they relax) a piece of pumice stone, one of two shaped as nearly as possible alike, and of the same size. This one has been kept for a considerable period in a clock in Dr. Pagenstecher's study. One which besides striking the hours gives a single stroke midway between the hours. The operator's back is turned until the object is covered by a towel, so that he has no opportunity of knowing which of the two arranged pieces it is, though I tell him that it is one of the two.

From the occasional remarks which Dr. Pagenstecher makes in English for my benefit I glean that she at first is saying something about "a chemical laboratory," then, "as if it were raining," . . . "intermittent but regular," . . . "far off the sound of a bell."

There is timing by a part of the persons present, of the strokes as she hears them. I cannot, since the signal was given in Spanish.

(2) At 7:46 the other similarly shaped piece of pumice stone is handed by me to the operator, who places it in the medium's fingers. This one has been subjected to no process beyond that of cutting it off by a small saw. The operator says, aside to me, that she is describing the same initial vision. [Here the stenographer, engaged for the evening, entered and thereafter took notes.] I hear "grinding of saw." The operator appears to be insisting upon something, and she emphatically shakes her head as she replies to several utterances of his. I guess he is trying to see if she can be induced to alter her statements. Object removed at 7:52.

A towel is now held between the medium and the table on which

inkling of the dancing ceremony until the trance utterances, afterwards confirmed over the signatures of a prominent *hacendado* and the parish priest. The present experiment was in order to ascertain if bows so closely identical could be discriminated and to what extent the church story would repeat the former rehearsal. The two records show substantial agreement.

The operator's effort to cause the psychic to doubt her own statement that the people in the silk mill were French was in order to see if she would yield to suggestion.

the light is, and where I write, and the operator asks questions in Spanish. I am ignorant of the nature of this experiment.

The medium was awakened about 7:53.

Operator weighed at 7:56.

Medium weighed at 7:57.

Mr. Gore reports that operator has lost about a pound in weight. The operator, in response to my query, says that he feels some exhaustion.

The medium appears to have lost little, and I learn from her answer to my query, which is translated to her, that she feels little exhaustion.

Mr. Gore's report translates from the Spanish the gist of what was said by the medium:

April 4, 1921 (In the consulting rooms of Dr. Pagenstecher at 55 Avenida Hombres Ilustres, Mexico, D. F.)

Present: Sra. Z., medium.

Dr. Pagenstecher, operator.

Dr. Prince, investigator.

T. S. Gore, note-taker and witness.

(Towards the end of the séance Miss Benita Aguilar, an expert stenographer in Spanish and English, came in.)

(Dr. Viramontes came in later and took down some questions.)

6:36 P. M.: Sra. Z. weighs 91.64 Kilogrammes.

Dr. P. weighs 84.92 Kilogrammes.

6:42 Mirror (used to induce sleep in M.). M.'s gaze is fixed (on the mirror). She does not wink her eyelids, except *very* infrequently.

6:44½ M. asleep. Passes by Dr. G. P. over M.'s body.

(Are you asleep now?) Almost.

(Now?) Almost.

(Completely?) Yes.

6:49. P. weighs 84.65 Kilogrammes, loss of 270 grammes.

M. weighs 91.64 Kilogrammes, (no gain or loss).

It is worthy of note that in the first 13 minutes Dr. G. P. has lost more than half a pound in weight, while the M. has not gained any. (Query, where has Dr. G. P.'s loss gone to?) During this last weighing M. while in the hypnotic sleep arose from her chair and,

obeying the orders of Dr. G. P., walked to the scale and stepped onto the platform.

Then follow tests for the feeling of coolness in the hands of M., Dr. G. P. putting on a green cloth on his right hand and holding a bar of steel in the same hand. M. seems to feel more "coolness" in the part in proximity with the right hand of Dr. G. P., covered by the green glove and holding the bar of steel.

The writer fastened a plate of copper covered with cloth and wetted in a salt solution on the left wrist of Dr. G. P. To the plate is attached a flexible insulated copper wire six feet long; the end of the wire is bare for an inch and a half and the strands of wire separated. M. feels no coolness from the hand of Dr. G. P. to which the wire is attached. Writer then puts the bare strands of the wire in contact with the hand of M. and she still feels no coolness. The results indicate, as in the third séance, that the mere attaching to the wrist of Dr. G. P. of a copper wire inhibits the passage of the coolness to M. even when the end of the wire is in contact with her flesh. Writer again feels that unconscious action of the will of P. may inhibit the passage of the "coolness," for, while the M. did not know on which wrist writer would fasten the plate, Dr. G. P., of course, knew on which hand it was fastened.

Two Similar Satin Bows.

Psychometric test. Dr. Prince puts an article [the first satin bow] in the hands of the medium and covers it up with a towel.

[Questions are put by Dr. G. P. and the medium's answers are in italics.]

Do you see anything? *Not yet.*

Now do you see anything? *Not yet, confused.*

Is it day or night? *It is day, but do not see well yet.*

Are you in a room, in the open or below ground? *In a room.*

What is in the room? *I do not see well yet, I am tired.*

What do you see in the room? *Many people are moving around.*

What kind of people? *I do not see well yet.*

Now do you see? *I am commencing.*

What do you see? *Many people.*

What kind? *Poor ones.*

What nationality? *Mexicans.*

What do they do? *I do not see well yet.*

What do you see in front of you? *A high thing where the candles are.*

What impression does it make on you? *An altar.*

Why do you think so? *Because of the lights.*

What else do you hear? *Prayers.*

What else do you hear? *Music, but very curious.*

How is the music? *Like the sounds of a flute.*

Do you hear nothing else? *Not anything else.*

What are the people doing? *Praying.*

How? *On their knees.*

All? *No, some dance in front of the altar.*

How? *Jumping.*

What else are they doing? *They are only jumping and putting flowers; jumping like a kind of dance.*

7:16. Prince puts another article [the second satin bow] in her hands after Dr. G. P. had taken away the first one from her.

Do you see anything? *Not yet.*

Now? *Not yet.*

Is it day or night? *Day.*

Where are you? *In a room.*

Are you comfortable? *No.*

Are you ill? *Nervous, arrange my fingers [on the article] they are not well placed.*

[Prince examines [the fingers] and Dr. G. P. arranges her fingers over the article.]

Are they well placed now? *They are better.*

Now do you see something? *A little.*

What thing? *A large room.*

What is there in the room? *Men and women.*

What are they doing? *Like as if they were working at some looms.*

What color are the people? *They are not Mexicans.*

What impression do they make on you? *I believe they are French.*

Why do you think so? *On account of their type and color.*

Do they speak French? *No, for the noise of the machines.*

Would they not be Germans? *No, they are lower [in stature].*

I thought you said they were Germans? *Emphatically No, I said they were French.*

[Prince removes article.] Dr. G. P. says, "The spotted one was

that of the church." Prince: "I was under the impression it was the other way."

Why are you nervous? *My fingers did not wish to obey and I could not see.*

Are you now tranquil? *Yes, now.*

Are you tired? *No, not much.*

Can you take another test? *Yes.*

Two Similar Pieces of Pumice Stone.

[7:26½. Prince puts an article in her hands and covers it up (pumice stone.)]

[Questions put by Dr. G. P., answers by medium in italics.]

Do you see anything? *Not yet.*

Now do you? *Yes.*

Where are you? *In a room.*

What is there in it? *There is a man (Un Senor).*

Do you see better? *A little better.*

Do you hear anything? *Not yet, I only see.*

What do you see? *A man is doing something in a big mortar.*

Tell me what you see? *A man is breaking stones and then grinds them, he puts something in a small pan and then in the fire, I said stones, I believe it is a laboratory.*

Of what? *Of a chemist.*

Do you hear something? *A noise, curious, as if it were raining, it is at intervals but regular.*

Can you count the drops? *The drops? No.*

The noise of the drops? *They are very rapid. In the distance I hear the noise of bell strokes.*

Count them.

M. 1-2-3-1-1-2-3-4, etc. (M. counts at intervals up to eleven, always beginning with "1." The witnesses [Gore and Viramontes] endeavor to time the intervals between the different groups of countings. It seems as if the M. were counting the strokes of a bell chiming the hours. Dr. Viramontes states that the interval between groups is 60 seconds, but writer did not get the timing accurately.)

Dr. G. P.: No more now.

[Dr. G. P. puts another article in her hands. (Pumice.)]

What do you see? *The same thing.*

Did not the vision become interrupted? *A little.*

What do you see? *A laboratory.*

Is it the same vision, or another? *It is the same.*

[At this point Miss Benita Aguilar enters the room and begins to take down the proceedings in shorthand. The following is the translation of her notes:]

Is it the same vision? *Absolutely the same as the one before, but I hear a noise.*

What do you hear? *Like a saw.*

Like a saw? *Yes.*

But did you not say that you heard bell strokes? *No, now I hear no bells, it is a curious noise which makes me nervous.*

And what noise is it? *It is like a saw, something that squeals.*

Do you hear bell strokes? *I hear nothing of bells nor of the noise of drops.* ¹

But this noise makes you nervous? *Yes.*

And the vision is the same? *Yes.*

How is the vision? *It is a man breaking stones and he takes them I know not where and puts them in a fire.*

In a furnace? *Yes, which he has in corner of the laboratory.*

And what else? *Many other things in a mortar.*

And what does he do? *He only goes from one side to the other.*

And the noise? *I do not know from where it comes.*

And the bells? *No, I do not hear bells.*

And the drops of water? *Nor them.*

And the saw? *Like a saw is what I hear, as if they were sawing. The squealing is audible.*

[The article is removed from her hands.]

Listen, Madam, before awakening can you tell us who is here? *Mr.*

Prince, Mr. Gore, you and another I do not know.

It is man or woman? *It is not a man.*

Not a man? *No, it has skirts.*

Where is she seated? *Near, on my right.*

Is she a young or old woman? *I am not able to distinguish.*

What is she doing? *Writing.*

When did she enter? *I do not know.*

Now, Madam, we are going to give you the order to awaken, when I will say, "Now it commences" is when the interval I will tell you of will commence. You, as usual, will see the clock and you, as always, will awaken when the clock ceases to run. Now we are

going to make an innovation in this test and it is the following: I wish when you see the clock you will say "I see," and when you see it stop you will say, "It stops." and you will wake up as usual. Now the problem is this: the time allowed you to waken is 35 seconds and when I say "commence," you will answer me with "I see" as soon as the clock is visible to you, and then when you see it stop you will say, "it stops." [The M. understood perfectly the nature of the experiment and between the starting and stopping of the imaginary clock as seen by her in her trance and indicated by her saying "I see" and "it stops," an interval of exactly 35 seconds transpired as taken by the watches of Dr. Viramontes and the writer. The experiment was successful.]

The medium in the post-hypnotic condition says: "It is the first time in a pumice stone experience that I have seen a laboratory, because always with the others with which I have made experiments I have been in a field, near a volcano. In another I was in Italy on Vesuvius, and saw the women working.

7:58. Dr. G. P. weighs 84.50 K.; total loss, 420 grammes.
(almost one pound)

Sra. Z. weighs 91.58 K.; total loss, 60 grammes.

8:18. Dr. G. P. weighs 84.54 K.; regains 40 grammes.

(The writer has omitted to report an experiment made before the psychometric tests began, as follows: Dr. Prince and the writer held a large open sheet between the M. and Dr. G. P. She was placed standing at the end of the room with her back to Dr. G. P. At motions of his arms towards or from himself the M. walked backwards towards him or away from him or would stand still, obeying the motions made by his arms. No word was spoken and the open sheet prevented air currents or the vision of M. Dr. Prince controlled the experiments by making signals to Dr. G. P. as to what the M. should be made to do. At no time did the M. turn around facing Dr. G. P.)

The story of the *Satin Bows* has been fully told in my report. The psychic repeated her previous vision regarding the bow that had come from the, to her, unknown church of the curious dancing ceremony, while from the other, which had no particular history, she got a simple story of manufacture in a French mill, which I understand is a true one. Now all sorts of variations in the experiments had been tried on the medium in the course of the

intensive study which Dr. G. P. had made. How was the medium to know, when I placed the first bow between her fingers, that it was not another one given her for a test, that is, if she remembered the former experiment at all at the time? Does anyone credit that after weeks had passed, her rigid fingers could infallibly detect anything they had once touched? And how did she know, when the second one was given her, that it was not the same one, put back for another test? I wonder if, in our ingenuity to escape from the supernormal in one direction, we may not walk out of the frying-pan into the fire.

The incident of the *Pieces of Pumice Stone* must also be already clear. One had been kept for a considerable time in a clock which, besides striking the hour, gives a clang at the half hour. The other, sawed from the same block, and similar in shape and size, had been subjected to no preparation.

Each elicited the same vision, that of a chemist's laboratory. The block from which the two pieces had been sawn was procured from the French drug store, Labadie & Co., Guadalajara. Of course it is impossible to tell whether it had "witnessed" such a scene or not.

In addition, the first piece submitted, the one which had been kept in the clock, elicited rapid but regular sounds like falling rain drops, which would correspond to the ticking of a clock. They were too rapid to count, which would be the case if, as Dr. Pagenstecher's experiments tended to show, intervals as measured by a clock were but a sixtieth as long as in reality.* Also sounds like distant bell-strokes were heard.

The medium said "*one, two, three,*" then paused, continued: "*one—one, two, three, four,*" paused, went on, "*one—one, two, three, four, five,*" and so continued in groups until she had reached "*eleven.*" The first "*one*" in each group followed by a slight pause is supposed to stand for the half hour clang which the clock makes, the rest of the group for the striking of the hour. Drs. Pagenstecher and Viramontes say that in an experiment with

* This does not mean that there was such acceleration of time in the ordinary vision. That of the sinking ship, for example, occupied about ten minutes, and the Doctor does not suppose that the ship was ten hours sinking. But when time was measured in the trance, certain experiments tended to show that an hour was represented by a minute.

a piece of pumice stone which had been kept for days in the clock, there are always 60 seconds between any two successive groups recited.

The second piece which, after being sawed from the block, had been subjected to no preparation, gave, in addition to the vision, only the grating or "squealing" sound of a saw. Of course it *was* sawed from the block. So was the first piece, but it might be that the many days of subjection to the sounds of the clock obliterated the impressions of the saw. In the cases of the three leaves from the note-book of the man stricken with an apoplectic fit, one, that which he did not write upon, evoked only the vision of a paper-mill. A second, written on at the beginning of the seizure by the man unable to speak, yielded the same, but was followed by a vision portraying the first stage of the patient's seizure, while the third, written on at a later stage, with his left hand, when his right side was helpless, and his danger was at its height, dropped out the vision of the paper mill entirely and gave only that of the illness, coming of a doctor, bleeding, etc. There may have been some similar obliteration in the case of the first pumice stone. I am not arguing that this was the case, but groping for a rational solution of the problem involved. At least the psychic, on touching the two pieces of pumice stone of the same size and shape, rightly intimated what had been the last particular experiences of each.

EXPERIMENTS OF APRIL 6th.

As usual, we first present the report of the representative of the A. S. P. R.:

Fifth Sitting. At residence of Senora Z.

Present: Medium, operator, W. F. Prince, Mr. Gore, Miss Aguilar (stenographer).

At 7:03 the process of hypnotizing begins. The eyes close at 7:05, and the second stage of the process follows.

On the way I had stepped into a blacksmith's shop and had a piece of pumice stone subjected to the action of fire, both on a red hot shovel and in the flames. Another similar piece had been submitted to no preparatory process at all, save that of sawing it, and afterward trimming it with a knife. The third piece was one half

of the piece offered yesterday which had been in the clock. But in sawing this apart I fractured it, and fastened it together again with glue, so that it felt on the surface as if unbroken.

I had the three similar pieces in exactly similar boxes, the boxes numbered 1, 2 and 3. [Afterward it appeared that I had forgotten to number the first box, but as the others were numbered the omission made no difference.] These I handed, one by one, to Mr. Gore to put into the medium's fingers, in such a way that I myself could not see the number until after the experiment, while Mr. Gore knew nothing about what the numbers signified.

Pumice Stone No. 3.

(1) A piece put into the medium's hands which afterward proved to be the one just before subjected to heat.

Pumice Stone No. 1.

(2) Another piece offered; she complained that her fingers were not all in contact, and, as the operator could not distinguish the pieces, I allowed him to place the object properly. It proved to be No. 1, which was the piece without preparation except that I sawed it off and trimmed it with a knife.

Pumice Stone No. 2.

(3) The third piece of pumice stone was given, which was the one which I had sawed from the specimen which had been in the clock, fracturing it in the process and glueing it together.

If I understand correctly, she has the same vision with all three pieces, and believes they were all originally the same piece. (This is true of two of them, and it is uncertain whether the third came from the same piece or not.)

Her hands, as is always the case, I believe, remained cataleptic for a minute or more after each object was removed.

Fragment of Ancient Pottery.

(4) A fragment of an Aztec earthen vessel, taken yesterday in my presence from an excavation at Azcapotzalco, and cleansed with soap and water by me last night, was put by me in the medium's

fingers. This experiment, and the following one, were to see whether the same or different visions, and what would be obtained in connection with two fragments of similar shape, curve and feeling, one ancient and the other modern. Dr. P. knew and suggested the experiment, but was not present when I selected the pieces and had not seen them.

Fragment of Modern Pottery.

(5) The modern fragment of pottery made by Mexican Indians was placed by me in the medium's hands. In both cases the operator had his back turned until given the signal after all was ready. The surface of this is a little rougher than that of the ancient fragment. The fingers shifted a trifle, almost certainly in order to get the centre of gravity of a fairly heavy object.

Midway of the report, a piano begins to play loudly in the next room. During the last half the operator asks questions which cause the medium to shake her head. I gather from a remark by the operator that the medium says that this modern piece from his own kitchen was made by ancient Indians, and tells him it is the modern one. It later appeared that this was his quite unnecessary inference from her description of their dress, or rather undress. Questions are resumed.

Then ensues a conversation between the operator and medium, after the object is taken away.

Then come various tests, the operator pricking himself in different places, and the medium, by the character of her immediate wincing, seeming to feel in the part of the body opposite. I take a hand pricking and pinching him, as I stand behind him, in ear, arm, and neck, and she winces and bounces every time, indicating as clearly as such a movement could do the locality; *e. g.*, if the prick was in his leg her own jerked, if on the back of his neck her own head responded.

She was awakened at about 7:55.

Report of Mr. Gore, with Miss Aguilar's records of questions by Dr. Pagenstecher and the medium's replies included:

April 6, 1921. (At home of Sra. Z.) Blue light, rather dim. A shaded reading lamp on table for Dr. Prince and Miss Aguilar.

Present: Sra. Z., Dr. Pagenstecher, Dr. Prince, T. S. Gore, Miss Aguilar, expert stenographer.

7:09. M. hypnotized by use of mirror. [Mr. Gore's watch differed from that of W. F. P. by about six minutes.]

7:10½. M. is asleep.

Pumice Stone No. 3.

7:15. Dr. Prince hands closed cardboard box to writer with instructions to note the number on the article inside. Dr. G. P. has turned aside with his back to us. Writer takes out a piece of pumice stone from box. The box has no number on it. He places it in M.'s hands and covers it up with a towel. Dr. G. P. turns around and commences to question M. as per the attached report of Miss Aguilar. Will you allow me to give you something so you can tell us what you see? *Yes.*

Do you see anything? *Not yet.*

Do you see nothing? *I see confusedly.*

As soon as you see clearly tell me "I begin to see." *Yes.*

You see nothing? *Yes, I begin to see.*

Where are you, in a room, or outside in the air? *In a room.*

Is it day or night? *Day.*

What is there in the room? *A man.*

How is this man? *Tall, thin.*

How is he dressed? *He has on a gown like you use when you treat scarlet fever patients—a white gown.*

Is he Mexican? *No.*

He is not Mexican? *No, he should be American. He has that type.*

Has he anything on his head? *A white cap.*

What is he doing? *Breaking stones, and he puts them in a small pan.*

What else? *He goes from side to side and makes mixtures, I think it is a chemical laboratory.*

Do you hear any noise? *Yes, very ugly one.*

What is the noise? *Like a saw.*

A disagreeable noise like a saw? *Yes, as if they were sawing something, filing, and the squealing so ugly can be heard.*

Pumice Stone No. 1.

7:19. Writer took specimen from M. and handed it to Dr. Prince. Prince hands writer another cardboard box identical with the first one and he takes out another piece of pumice, seemingly identical in size and shape with the previous one. It has the number 1 on a small piece of paper glued to its end. G. P. has turned his

back to us and writer puts the specimen in M.'s hands. The blue light is so dim that writer has to peer very closely to distinguish the number on the specimen. Then follow Miss Aguilar's notes on this specimen.

Do you see anything? *My hands are not well placed—the widest part for my fingers.*

And why do you not place your hands yourself? *Because they are very hard and I cannot move them.* [Dr. G. P. accommodates the pumice stone in her hands.]

See anything? *Not yet.*

Where are you, in a room? *Yes, in a room.*

Is it day or night? *Day.*

What do you see in the room? *The same I was seeing before.*

The same as before? *Yes. A man who makes mixtures and breaks stones, the same as before, and goes to a furnace and puts something, I know not what, in it.*

Do you hear anything? *The same, a squealing very nasty, as if they sawed or filed something.*

Do you hear nothing more than this noise? *Nothing more, nothing more.*

Pumice Stone No. 2.

7:24½. Writer places another identical specimen of pumice, handed to him in an identical cardboard box. It has the number 2 on it, in a character difficult to read in the dim light. Miss Aguilar's notes follow.

Is it now well placed? *Yes.*

Do you see anything? *Very hazy.*

Where are you? In a room or outside in the air? *In a room I think but I see very ugly. Very hazily.*

More hazily than other times? *I see more hazily than other times.*

Is it more dark? *I do not know, but I do not see clearly. It seems to be getting dusk and I do not see clearly what they do there.*

Can you describe the room? *I do not see it clearly, seems to be getting dusk and it is dark. I only hear the squealing of the saw.*

Do you believe it is the same vision? *Yes, I believe it is, but at another hour. It is very dark and I am unable to distinguish the object.*

Do you see someone? *I see a shadow which goes from side to side. I think it is six or half past in the afternoon, becoming dark.*

Do you see what he carries? *I only see a shadow moving. I cannot see what it is for the darkness. I believe it is later.*

What hour do you calculate it is? *Dusk, between 6 and 6:30.*

So you only see a shadow, do you hear no noise? *The squeal of the saw.*

Do you see something as before? *Yes, all. I believe it is the same, only darker.*

That it is darkening now, and you see badly, do you not see the face of the man? *I cannot now see the face.*

Do you see what he has on his head? *I am able to see something white.*

Can you see if he is American or Mexican? *I think on account of his size it is the same as before, but I cannot see his face.*

You say you do not distinguish well? *Because it is darkening. I see him as if he were putting away his things. He goes from side to side.*

It is the same room? *It can be, I cannot affirm it because I do not see clearly.*

7:30. The specimen removed by Prince.

Fragment of Ancient Pottery.

7:31. Prince puts a piece of broken clay pottery in the hands of M. Miss Aguilar's notes follow.

Do you see anything yet? *A little but very confused.*

Where are you, in the open? *In the open.*

Is it day or night? *Day.*

What do you see? *I see plants, grass, water.*

Do you see people? *No, and there are to be seen many things of clay drying in the sun.*

There are no people? *No. I hear them speak but do not see them.*

What do they speak? *I do not understand them.*

Do you not hear the language they speak? *It is not Spanish.*

Is it English? *No.*

Will it be French? *Nor that.*

German? *No, neither. It seems more to be Indian.*

What vegetation is there? *Mexican.*

Mexican, of the hot country or the cold? *No, it is here. I see nopales, I see magueys, organs. [Kinds of cactus.]*

Do you not see animals? *No, water.*

Do you hear nothing more than the talk of the people? *Yes, they speak behind me but I do not see them.*

They speak behind you? *Yes.*

At what distance do you see them (the things in the sun)? *As if from here across the street.*

What is in front of you? *Many clay things, placed in the sun as if to dry.*

What distance do you calculate is between you and the clay objects? *Some are near and others far.*

The nearest ones? *The nearest are about—no, not very far. Some are very far and they are the largest. These are about 50 or 60 meters, probably more, yes probably more and the other smaller ones are nearer.*

At what distance approximately? *As from here across to the house. Yes some still nearer.*

What attracts most your attention? *The big ones, for the different figures they have. They are like pitchers, jars, but of different designs, more pretty. Bowls very large.*

Bowls, very large? *Yes, of clay.*

And you have seen no people? *No, but they can be heard, because I hear them speak. I think that they are working behind me because I hear the noise of water.*

Why do you not turn around? *I cannot. I am stuck. You already know that I am always stuck fast and in spite of every effort I am unable (to move).*

Where are the jars? *The small ones very near and the big ones very far.*

As from here to the statue of Morelos? *More, they are many, many on the ground, and some which are as far as from here to the Plaza de Tres Guerras (about 200 meters).*

So? *Yes.*

These are what most attract your attention? *Yes, because they are the biggest and seem the prettiest. They have paint on. They look red and also some of other colors.*

They have no figures? *Some, yes.*

Paintings in colors? *Some have white lines and others the opposite, black.*

And the clay is the same? *It is a pretty red, and other more pale.*

What color? *Of this pale clay—I cannot say what.*

Yellow? *Slightly yellow, like verge of light color.*

Are there figures on them? *On some yes, others are plain.*

And these are at a distance as from here to —? *Yes, they are far, and the little ones nearer.*

At what distance more or less? *The little ones are not very far.*

Like from here across the street? [15 meters.) *Perhaps nearer.*

7:42. Prince removes the specimen.

Fragment of Modern Pottery.

7:44. Prince puts another specimen of broken clay pottery in the hands of M. Miss Aguilar's notes follow.

Do you see anything? *Not yet.*

You see nothing? *I now commence to see.*

Is it day or night? *Day.*

Where are you, in a room or in the open? *In the open.*

What vegetation do you see? *Mexican.*

Cold country, or hot country? *Cold country.*

Describe the vegetation you see? *Nopales.*

What else? *Magueyes.*

Do you hear nothing? *Noise of water.*

Nothing else? Do you hear nothing but the water? *Somewhat far voices can be heard, but little by little they approach.*

What language do they speak? *I think the language is Indian, and little by little they approach.*

Do you see them? *Not yet—now I begin to see (them).*

You begin to see them? *Yes.*

And what are they? *They are Mexican Indians.*

What clothes have they on? *They are naked.*

They are not dressed? They are naked? *Yes.*

Completely? *They have on waist coverings of grass.*

Nothing more? *Nothing more and hair down to the shoulders.*

The hair down to the shoulders? *Yes.*

And they have nothing on the head? *No.*

How many are there? *At present I see only two.*

What are they doing? *Talking.*

Spanish? *No.*

Are they men or women? *I don't know, they have long hair, but seem to be men.*

What are they doing? *Speaking to each other. Who knows what they say! and they go. They approach to a hole and begin to take out things.*

Where is the hole? Near? At what distance? *Very far.*

As if from here to Tres Marias? *Where is Tres Marias?*

In that garden which they call "The Three Marys." *I do not know any garden of "The Three Marys."*

As far as from here to Morelos? *More, or farther.*

Is it anything like the little garden in front of the barracks, a little child in the foreground, of the "Three Wars"? *It appears so.*

What are the men doing? *They are taking things out of a pit. I think they are of clay, for so it appears.*

They are not arms that they are taking from there? *No, No.*

They are not arrows? *No; they are jars, they are stewpans or cooking pots.*

They are not roasted turkeys, are they? *No.*

No, they are not roasted turkeys? *No, they are jars and cooking pots.*

Of what color is the clay? *Like it is when burned.*

How is the clay, pale or black? *Pale.*

Yellowish? *Yes.*

And is it also dark? *Yes, coffee colored. And there is red also; but the great part are pale as when the clay is burned.*

What is it that attracts most attention? What view stands out before you most? *A large pot.*

Of what color is it? *It is the color of light clay with parts having a dark brilliancy. As though it were bronzed in part, like jars when they varnish them about the rim and the color shades off lighter and the varnished portion appears darker.*

What is the color of the varnish? *It is a little darker than the rest.*

But *what* color? Dark can be applied to all colors. *Yes, the darkest vessel is a light coffee color. You know what varnish is like. The pot is not varnished; but it has parts which appear brilliant, as when varnish is put on a vessel of clay to make it look bright. And the color of the pot is yellowish—Ah, there were Indians. Everything came into view.*

7:52. Prince removes the specimen and Dr. P. remarks to Prince that the M. has seen old-time Indians. Prince replies that the last specimen is a piece of modern pottery. The dialogue between M. and P. did not give the writer the impression that the scene observed by her was an old one. It is evident that Dr. P. has jumped to a hasty conclusion and his fear of a failure in the test put him into a state of panic so that he begins to cross-question the M. The state of mind of P. seems to be sensed by the M., who, as a result of P.'s cross-questioning, states positively that the scene she has seen is a modern one.

Do you recall clearly the last vision? I mean the recent one; so that you can explain it to us? Are you tired? *A little (tired).*

Can you do anything more? *You know.*

Do you recall the last vision well? What did you see in it? *Indians, as they appear when working.*

Were they clothed? *No, they were not clothed. I think in the distance there was something that appeared to be held, perhaps garments, but those (who had them) were not clothed.*

How far away do they seem? *Sometimes quite near; they came very near and then they went to draw up the things they were removing from the pits. The pits were far off, but afterward they approached near to me.*

Can you estimate the distance approximately? *About as far as to where you now are.*

To where I now am? *Yes; they passed along near me; about a half meter off.*

How many were there? *Two. And afterward I saw others farther away; a little farther off.*

And (how about) those that were farther away? *I think that they were clothed. They seemed different, but they were not clearly defined.*

Were they not clothed? *No—(well) I cannot say. They had half the body naked, and from the belt downward they appeared to be clothed.*

And the others which were near you? *Those were naked.*

Yes. And what were the naked ones carrying? *Some things which they use, made from tule [a kind of rush]. I think those were not people from this region.*

From where do you think they came? *I think they were from Texcoco, because that is where I have seen them with those garments like capes of tule, which, when they are working, they tuck up in their belts and when it rains they wear them as capes. I do not think they are from Mexico [City].*

You think they are from Texcoco and that you have seen them working in Texcoco? *On the estate of Senor Irazar I have seen them at work. When they are at work at the furnaces where they make pottery, they are naked and put these same capes into the belt like skirts or [?tapa-robos]. They are made from tule.*

When they draw near you, how close do they come? *About as close as you are; say 50 centimeters.*

Well then, are these Indians savages? *No, for they do not have feathers on their heads like the aborigenes.*

And you think they are ancient Indians? *I think not, because they do not have feathers on the head, and among all the things I have seen relating to the ancient Indians, they carried feathers on the head, one or two, but always they carried something (about the head).*

I think I understood you to say that they were Indians of the time of de Cortez? *No, I think not. They were not clothed, at least I do not think they were.*

Do you also see other people behind them? *In the distance I see two others who give me the impression that they are holding trousers, but rolled up and swathed about the waist, but I cannot say definitely, for they were very greasy and tawny in color and I do not know whether they were of cloth or grass but they presented the appearance of trousers that have been tucked up into the belt.*

The references to the last vision you had are very interesting to us. You remember (it)? Do you hear anything now? *No.*

Do you not hear the piano? *No.*

[Here Operator put a clock to his ear.]

Now do you hear (anything)? *The tick-tock of a clock.*
Where? *Here.*

8:05. Tests were then made to locate the sensibility of the M. She reacted to pin pricks surreptitiously made on the person of P.,

as usual her sensibility lay in the person of Dr. P. when not engaged in holding a specimen for the psychometric test. She heard the ticking of a watch held to his ear, he being at least five feet away from her.

8:07. M. is awake.

In order to get a fuller account of her last vision, since when awake the medium talks freely without the necessity of questioning her, she had been told to remember it. This was her post-hypnotic account as taken down by the stenographer, Miss Aguilar:

"I do not remember the first visions. I remember the last. First I saw a field; that is to say, loose soil, grass, cactus; it is a Mexican country, but in my opinion it is not like that where we saw the potters, because in that I saw the Indians who were working. These do not have feathers. On the previous occasion I saw Indians with feathers. That was some time ago."

What vision do you recall? *Only one.*

Is it the one we call the last? - Tell us what you saw in the field?

Cactus, magueys, fluted cactus. There is a sort of pool, for it cannot be called a lake. I am on a projecting point, but there is water near me. I have the impression of a large pool, not a lake. First I heard voices and saw two Indians appear, naked, with hair a little long, but without feathers; from this I got the impression that they were not ancient Indians, because they were without feathers and breech-cloth, that which they used is a true breech-cloth and what these have is not. Those potters whom I saw had true breech-cloths made of grass made for the purpose, and these did not have them, but they wore some things like capes with which I saw them cover themselves when it rained, these (garments) being made from long cotton cloth. It is a sort of skirt; and for this reason I could not determine whether or not they were men. I judged that they were men by the work they were doing. They were in a deep pit and began to take out pots and baking dishes. They are more modern than those I saw on that occasion. Those the potters had were like shallow bowls and were rare, while these are not. In these I saw pots more like modern ones, with neck, and among the ancient ones I did not see the neck varnished like the ones we have today, with a brilliant varnish. To me this does not seem to be ancient. It does not give me the impression of being ancient.

And when they approached near to you, what? *They spoke like Mexicans, according to the region from which they are, but they were not speaking Spanish. They went on taking out those things from the pit and carrying them they passed near me, very near, about the distance of a meter. The form of the pots could not be ancient; they were like those with a neck.*

I do not recall the previous visions, because I received no instructions to recall them.

I think the Indians are modern. The only thing that gives me uncertainty is the question of the long hair. If it were not for the long hair, I would say they are Indians of this generation. But in spite of the long hair, I believe they are modern.

On what do you base that opinion? *On the fact that the field appeared to be cultivated and it is known that the ancients did not have ploughs. The ground appeared loose, furrowed, as if it had been cultivated.*

What per cent of probability have you that they are modern? *One per cent that they are ancient against ninety-nine per cent that they are modern. The only thing is the hair and the breech-cloth.*

The first two pieces of pumice stone elicited the same vision, that of the interior of a chemist's laboratory. And, though not sure, the medium was inclined to think that the same room appeared in the third vision. The reason why she was not certain was that she now saw hazily, because it seemed to be very dark. The same rasping sound of a saw was heard in all three cases. The man seen in the first two visions and, she was inclined to think, in the third, was not a Mexican but looked like an American. Two of the pieces were from Labadie's drug store in Guadalajara, and whether the remaining one came from the same place is not known. The Labadies are, of course, French, and whether there is or was an American there or a person who looked like an American is not ascertained.

But no reaction was obtained from the subjection of one of the pieces to intense heat. The piece was blackened by the flames, which fact is so much witness against the medium's gaining impressions by visual appearance or by odor, if there are those who still suspect that she ever did, in spite of the evidence for fast-closed, rolled-up eyes, and "blocked senses." The result was entirely negative in regard to this special particular. Still, I personally do not see why we should expect this medium, more than others, invariably to get results of a given kind. She certainly

failed in this instance, though it is impossible to say that there was not some differentiating particular which caused the failure. Even the smoke on the fragment may have interfered. This does not look likely, any more than antecedently it looked likely that a deadly current of electricity would be checked by soft rubber.

Nor was there any corresponding auditory reaction from the piece which had been in the clock. But it must be admitted that it was not in just the state in which it was when it came from the clock. It was broken and the parts fastened together by glue. The glue did not show exteriorly but there was this thin sheet of glue covering an entire cross-section. What effect this might have upon the hypothetical auditory vibrations lodged in the object we do not know. But we do know analogous cases where interference is produced, as in that of the electricity and the rubber. It is possible that the impression of darkness which was so much insisted on by the medium in the case of this piece of pumice stone only was in some way connected with the glue which bound the fragments. I have no opinion that this is the case, but can see the possibility that it is.

The *ancient fragment of pottery* was taken by me from the trenches of the archæologist, Mr. William Nevins, at Azcapotzalco, a few miles north of Mexico City. It roused a Mexican scene. Even had the piece been minutely examined it would not have betrayed, unless to a very learned scholar, with any certainty that it was from Mexico. I have seen Indian pottery material from several parts of the United States which resembled it. I was the principal investigator and was bound to bring objects from me, which were likely to be in part from the United States, in part from other quarters of the world. Why should the medium be assumed to have ability to *guess* that this object was from Mexico and, earlier, that an object of stone was not from Mexico but another volcanic region? And to correctly *guess* that the pottery fragment came not from "the hot country" in Mexico, but "here," that is the Valley of Mexico, where the Capital City is? Having given so much, it perhaps is not a remarkable addition to speak of the many clay objects, the different sizes and patterns of pottery, and the colors. But it is a fact that this variety in sizes, patterns and colors were found in great abundance in the trenches whence the fragment came. The mention of

water, evidently meaning a body of water, is pertinent, as Lake Texcoco many centuries ago reached to the borders of Azcapotzalco, and it was an inundation which destroyed adobe dwellings with their inhabitants where the excavations are going on. It is impossible to fix upon the exact century of the disaster, but it is believed to have taken place upwards of 700 years ago. I am not yet convinced of Dr. Pagenstecher's theory that a meter of distance in a vision is equivalent to about ten years elapsed time, though in a striking number of instances the facts tally. In the present case, the language "Some are very far. . . . These are about 50 or 60 meters, probably more," would fit the theory in a general way. And higher strata in the same region do present examples of pottery of more recent cultures. Whether the later specimens tend to be smaller, as indicated by "the smaller ones are nearer" I do not know, or whether any here found are actually as old as indicated by "200 meters" is a problem.

The *modern fragment of pottery* was also from Mexico, in accordance with the vision which it elicited, and probably not from the "hot" part of Mexico, as stated. It is noticeable that the pots now seen are described as "jars," "stewpans or cooking pots," and they are without the ornamentation, variety of patterns and colors depicted in the preceding vision. The colors are "coffee," "red," and "yellowish"; some shading to "a dark brilliancy" "as though it were bronzed in part, like jars when they varnish them about the rim and the color shades off lighter and then the varnished portion appears darker"; "it is not [really] varnished, but it has parts which appear brilliant," etc. The piece presented was of a reddish coffee color, with a brilliance about it probably due to the firing. It fitted in with the range of what was described, as the former piece would not have done and as none of the specimens which I saw from the excavations would have done. It is not clear to me why the medium should have *guessed* that the second fragment of pottery must also be from Mexico, not from the southern part of it, and belonging to another particular specified type. If she could actually see it without use of her eyes in this case, why did she not see the pumice stone blackened by smoke and so get a suggested impression of heat? It is not permissible to hop nimbly back and forth over the fence in our suppositions.

When the object was taken from the medium's hands, the operator remarked that she had been viewing old-time Indians. It is not quite clear why he had formed his opinion, but presumably it came from his not yet sufficiently substantiated theory, apparently contradicted in this instance, that the distance at which the scene appears is indication of the time since elapsed. Mr. Gore testifies that he had not from the description derived the opinion that the scene was an ancient one. From what I saw of the ancient pottery of Mexico—and I saw immense quantities—I should not have thought that the pottery of the excavations was being described. Nor do I think that Dr. Pagenstecher has ever given much attention to archæology. Perhaps the appearance of Indians wearing grass (tule) waist coverings led to the opinion which he expressed, but it appears that in some parts of Mexico the natives do adopt this primitive dress at their work in the foundries.

What followed my statement that the object was modern is susceptible of two interpretations. Though the medium does not understand English, it is true that the word "modern" which I employed, corresponds to the Spanish adjective *moderno*. It is quite possible to take the view that some of the additional and differentiating details afterward supplied were due to her understanding that word and to her sensing agitation in the operator's voice. One gets a first impression of hedging, as if the Indians were being brought nearer and an insinuation of other garments than girdles of tule were clumsily made. But it is quite possible that the impression is deceptive. It must be remembered that in trance the medium only answers questions, and consequently if a matter is not brought out by a question it remains unexpressed. (Compare with the post-hypnotic narrative, which proceeds untrammelled.) We cannot in truth declare that what was said after the interruption contradicts what was said before it. She had said that the holes in the ground were far away, and still maintains it. She later said that some figures passed quite near, but she had already said that they were approaching. In the later section of the narrative she clings to the statement that no persons clearly visible are wearing clothing, though she adds that some farther away seemed to be carrying something—maybe garments—and later was inclined to think that some of those farther away were clothed from the waist down—which is the passage which looks

most like hedging. Her final conclusion that the Indians are modern ones (she would have to judge from appearances like anyone else) was based upon inference from the fact that they did not wear feathers and had cultivated fields. This might be an after-thought, but it also might have been the result merely of further questioning.

Really it was faultiness in the conditions attending the latter part of this experiment, for which the medium was not responsible, which compel us to rule it out, and accept only the meagre earlier part as strictly evidential. I doubt if Dr. Pagenstecher's slight agitation, or increased earnestness of manner was informing, since he often counterfeited an appearance of doubt and dissatisfaction in the course of his experiments, and deliberately tried to direct the medium's statements. It is my own employment of the word "modern," as closely similar to its Spanish equivalent, and any continuance of questioning after it, to which I allude as improper "conditions."

EXPERIMENTS OF APRIL 11th.

Report of the Principal Research Officer of the A. S. P. R. :

Sixth Sitting. At the office of Dr. Pagenstecher.

Present: Medium, operator, W. F. Prince, Mr. Gore, Mr. E. L. Cole, stenographer, and two ladies.

I was a few minutes late, so that the weighing was presumably attended to before my arrival.

The hypnotizing begins at 7:08 [my time], by the same method as previously. Eyes droop in a little more than a minute; closed in less than two minutes. The passes begin, and at 7:11½ operator begins to ask medium if she is asleep.

Operator weighed at 7:12.

Operator speaks to the medium and she makes several replies.

I should say that before the first weighing operator always puts on a linen coat which reaches almost to his heels. This is kept on until the proceedings are finished to make it more certain, as the coat is buttoned, that no objects are discarded to account for the lost weight.

A Pocket Knife.

(1) Mr. Gore puts an object in the hands of the medium and

covers it completely with a towel while operator's back is turned. He cannot possibly see the object at this or any other time when this is done. After some talk by the entranced medium, she shakes her head vigorously following something said to her by operator.

Object is removed and proves to be a small pocket knife of metal and bone, which, judging from Dr. Pagenstecher's previous testimony I suppose not well adapted to such an experiment.

Placed again in her hands: "Same thing over." Operator tells me. Taken away.

A "Sea Bean."

(2) I gave an object to the operator, who places it in medium's fingers. The object was picked up by me on the beach at Vera Cruz. It is like one which has been in my possession for thirty years, likewise found on the seashore, and said to be the seed of a marine plant. Not being a botanist, I never have had occasion to doubt that this is what it is. It is in the shape of an imperfect disk of about two and a half inches in diameter and half an inch in thickness, brown in color and smooth, though of not perfectly regular surface. I found it near a pile of sea-weed. The operator knows nothing about it.

Mr. Cole touches the object softly with what appears to be a pin. She starts, but not sharply.

From bits of sentences translated for my benefit by operator I glean: "Between eight and nine in the evening." . . . "In the country." . . . "Fresh breeze, warm weather." . . . "Large trees." . . . "Very high, thick trunks." . . . "Smell odor but can't tell what it is." . . . "See water far off—reflects moon."

The object is removed and I tell the company what I know about it, and express quite strongly my opinion that what has been said by the medium about it is irrelevant. Operator remarks, "From my experience with her I do not believe that it can be wrong. I bet on her horse as against yours. We will take it to a botanist—you and I together."

A Shirt with Blood Stains.

(3a) A garment (shirt?) is placed so that a part of it—as I understood the intention to be—should come into contact with her fingers. A part which presumably was next to the skin of the

wearer at the moment that he was shot or stabbed—I do not remember which. The history of the object is known to the operator. Another part of the garment has the stains of blood upon it.

After a short silence the medium has an attack of coughing. There is some talk between operator and medium and the object is removed.

An Associated Garment.

(3b) Another garment also worn by the person who was attacked is put between her fingers, I judge by the cuff, but am not sure. After a few sentences are uttered this is removed.

Mr. Cole pricks and pinches operator in different parts of his body, and the starts and twitches of the medium indicate more or less definitely that she feels sensation in corresponding parts of her body. In the nature of things the movements could not indicate more precisely.

An Associated Garment with Blood Stains.

(3c) A third garment, which also looks like a shirt [I leave my report as it was written though I was in error—it was the same shirt as 3b, which was removed out of my sight and then later replaced, giving me the idea that it was a different garment.], and was similarly associated with the tragic event, is placed in contact with the medium's fingers. After a little she begins to tremble, and the shaking of arms, hands, legs and whole body becomes violent. The object is removed. She continues to vibrate. The operator seeks to quiet her, by holding her hands. Operator makes more passes, talking to her quietly as he does so.

The operator is weighed at 7:52.

The right arm of medium, and especially her hand, are still vibrating strongly. She is assisted to her feet and led to the scales and weighed, still in trance, at 7:55. I note that as the operator takes her hand to guide her back to her chair, the contact controls the shaking, but it begins again when the contact is broken.

Experiments are again made for causing the medium to advance, stop and retreat at signs made by operator. While not so satisfactory a demonstration as former ones, her movements seemed to synchronize. On this occasion, however, she was unable to move

backwards more than a step or two without tending to lose her balance and fall, which I think she would have done if not caught.

Apparently told to wake at the count of 3, operator slowly counts "one-two-three," and she wakes. It is now 7:59½.

The operator continues to question medium, now that she is awake. Doubtless to get her post-hypnotic memories. She retains recollection of her visions, I am told, only when bidden in her trance to do so, and then retains them clearly and tenaciously.

I am now told that in experiment 3c the fingers were placed in contact with a bloody stain. If her senses are "blocked" throughout the trance this could not furnish a clue. However, she would need to be hyperæsthetic to a high degree to be able to interpret the slight stiffness of the stained spot as meaning blood, or to tell by the smell, especially as her hands, holding the cloth, were at no time near her nostrils, but remained perfectly still in her lap. I am sure that I could not have told from the slight stiffness of the spot whether it was caused by starch, glue, or any one of a number of liquids which might have been spilled upon it. Nor can I see why she should have guessed that there was anything tragical connected with the garment and that therefore the stiffness was probably caused by blood, considering that the great majority of objects hitherto used in experiments with her have had no tragical history. If she had known that the articles of cloth successively offered were parts of the same experiment such a guess would perhaps be easier, as something very uncommon would be needed to justify such insistence. But she did not know this, and could not infer this, as when similar objects have hitherto been given her, their histories have more frequently been diverse.

Mr. Gore's report, with Miss Aguilar's record of utterances incorporated, follows:

Sixth Séance, April 11, 1921. At Dr. Pagenstecher's office.

6:50 P. M.: Dr. P. weighs 85 Kilograms.

Sra. Z. weighs 91.20 Kilograms.

Present: Sra. Z., Dr. Pagenstecher, Mr. E. I. Cole, Srita. Aguilar, Miss Behr, T. S. Gore; another lady came in later.

7:03½. M. put to sleep by use of mirror.

7:05. M. asleep.

7:10. Dr. P. weighs 84.93 Kilograms.

A Pocket Knife.

7:14. A small penknife was put into the M.'s hands by Mr. Gore and she soon describes a factory where knives are seemingly manufactured. As the emotional human drama which was connected with the knife was not given by the M. the object was removed from her hands.

[Miss Aguilar's record of queries by Dr. G. P., and answers by the Medium.]

Do you hear anything? *No, nothing.*

Then maybe you will see something impressive. Do not worry or be frightened. Just tell me and I will stop. Do it without my asking you. How are you going to tell me? "*I am frightened.*"

You may arrange your hands so they will not be stiff. Now do you see anything? *Not yet.*

Do you not see anything? *Scarcely, very confusedly.*

Is it day or night? Where are you, in a room, outside in the air, or under the ground? *I do not know very well yet.*

Now do you see anything? *I begin to see.*

Where are you? *In a room.*

Is it daytime? *Yes.*

Kindly describe to me, if you can, what you see, without my asking, and if perchance you begin to be frightened, say to me "I am frightened" and I will stop. Describe to me what you see, what you feel, what you hear, what you perceive; cold, heat, flavor, odor, everything. *I am beginning to see. They are working, polishing white metals, I do not know what. I see many knives. They appear to be polishing and filing them.*

Who are? *Men.*

What is their color, what nationality? *They are not Mexicans, but I do not know what their nationality is, because they do not speak. I hear nothing except the noise they make. I do not see anything more than some large and small knives, being polished; I think they are of steel, they appear white. At one side they have a great stone on which they are grinding, a stone moved by a band. There they are grinding. That is all I see.*

Do you not see anything more? *No.*

(The pen-knife is removed and the position changed.)

Do you not see anything? *The same room as before.*

A "Sea Bean."

Dr. Prince then placed in her hands an object and the M. described a scene at night of large trees, tall, with water in the distance, did not think it was the sea as she smelt nothing to indicate it. (See Miss Aguilar's stenographic notes.) After removal of the object

from the hands of M. we saw what seemed to be the kernel or stone of a tropical fruit. Up to this point only Dr. Prince knew what he had put into her hands. The writer remarked that the object looked like the kernel of a fruit, but Dr. Prince emphatically stated that he had picked it up on the beach at Vera Cruz and that he knew it to be a sea bean, the product of a sea plant, because he had one exactly like it in his collection in the U. S., and had been told on good authority that it was a sea bean. Dr. G. P. expressed his belief that it was the product of the land and not the sea. It was decided to take the object to an expert botanist the following day to settle the divergence of opinion.

[Miss Aguilar's record.]

Do you see anything? *I begin to see.*

Is it day or night? *It is night.*

What is the hour? *About nine or ten at night.*

Where are you? *It must be out-of-doors, for I feel the air.*

What do you see in the country? *Nothing very distinctly.*

Is it hot or cold? *The air is fresh, but it feels rather warm.*

Do you not see anything? *Just now, no.*

Now, what do you see? *I can scarcely distinguish. I think they are trees.*

What kind of trees? Are they palms? *I do not know yet, but the trees that I see are large.*

Do you know them? *It is not easy in the night, but they are large with tall trunks and somewhat thick.*

Do they have any odor? *I do not know what it is; I cannot define it.*

Is it the odor of flowers? *No, it is not the odor of flowers.*

Is it disagreeable? *No, not that either; but it is not of flowers, rather it is like some wood.*

Is it cedar? *No, it is not cedar.*

Do you hear anything? *Only when the wind moves the trees I hear the noise of the wind, but nothing more.*

Are there no animals? *No—I do not know certainly.*

Any birds? *I am not sure of that either—at night I cannot see.*

Are there stars? *Yes, and the reflection of the moon on the water.*

What water is it, do you think? Is it a river, lake or the sea? *It is not easy to say. I see it at a distance, but I see that it is water, because of the reflection of the moon.*

Perhaps your hearing may aid you in saying what kind of water it is? Is it very far away? *No. (My hearing will not help.) It is very far off; I do not hear the noise.*

If it were a lake there would be no noise; if it were a river you would hear a sound like the rushing of a river. *Yes, but it is very far away.*

If it were the sea you would hear the waves and you would get the smell of the sea. *No. I smell something, but I do not know what it is. It is more like the odor of some tree, but not of the sea.*

And is that all you can tell me? *Nothing more. At night I cannot see well. I cannot see whether they are houses or something else. I see nothing but the large trees.*

A Shirt with Blood Stains.

7:35. A shirt was put into the hands of M. by Dr. P., and M. sees and describes a cotton mill.

[Miss Aguilar's record.]

Do you see anything? *Nothing clear as yet. It is very confused.*

Is it day or night? *It is day.*

Where are you? *In a large room.*

What do you see in that room? *I do not see anything clearly yet, but I hear much noise.*

Are there people in the room? *Yes, but they look like shadows.*

What are they doing? *I think they are working.*

Working on what? *I think they are looms.*

An Associated Garment (Shirt) with Blood Stains.

Another shirt was given her and she sees another mill. Then the same shirt was moved around and her fingers put into contact with a blood stain. Miss Aguilar's notes give the whole matter in detail. M. sees a wounded man on the floor, she has her hand on him and feels the warm blood under her hand.

[Miss Aguilar's record.]

Where are you? *It must be in a room, for I neither hear nor feel the air.*

Is it day or night? *It is day.*

Is there any noise? *Yes, much (noise).*

Noise of what? *Like machines in movement.*

What kind of machines? *I think they are looms.*

[They change the position of the shirt, placing between the fingers a stain of blood.]

Do you see anything? (The medium is much agitated.) *A man wounded.* (They take away from the hands the stain of blood.)

Now, do you see anything? *Not now.*

Now recall everything. *I cannot see anything but a man wounded, fallen on the ground.*

Try to remember all that you can recall. Is the man alone or are there people around him? *I hear voices.*

Nothing more than voices? *I cannot see anything more, because you have taken it away.*

Why were you frightened so much? *Because I saw the blood running.*

From what part of the body? *I think it was from the breast, from the middle of the body; I do not know exactly, but that was where I saw it.*

Did you see the man's face? *I could see it just dimly. The first thing I saw was the blood.*

Was the man in a room? *I was not able to see any more. I could barely distinguish it when you took it away.*

Try to recall the last and if you can add anything to it, do so.

Are you still frightened? *No, not now.*

What do you see? *A wounded man. I had my hand placed over the blood, so that I felt it moist and warm.*

On what part did you have your hand? *It seems to me it was on the chest of the body and it felt warm and moist and I saw the blood running.*

And was the man thrown down? *On the ground, I think it was on the ground. He was near me. I had my hand placed on him. I could not see anything more. Just when I felt the blood on my hand was when you took it away.*

Could you determine whether the person was a boy, a mature man or an old man? *No, I could not see the face, but it was a full grown man, not a boy.*

Did he make any complaint? *At that moment, no. On seeing the blood, I stopped looking and felt frightened because I felt it warm and moist. I knew that he had been wounded.*

Was he a stout man, a man full grown? *Yes, and he was thrown on the ground. I suppose he was on the ground, because I was not aware of any enclosure. It must be recent, for I am near the wounded man, with my hand over him.*

7:48. Dr. P. weighs 84.88 Kilograms.

Sra. Z. weighs 91.10 Kilograms.

THOS. S. GORE.

Contact of the medium's fingers with the blood stain had an immediate and startling effect. She was violently agitated and Dr. P. at once removed the shirt from her fingers, fearing the consequences.

The experiment with the *knife* gave negative results, except that some process in the manufacture of knives appeared to be described. The emotional scene, whatever it was, connected with its history did not appear. Dr. Pagenstecher thinks that a metallic object is not so well adapted to bring forth results as one which is soft and porous, and yet the records of his experiments show striking exceptions.

The results in connection with the so-called "*sea bean*" were also meagre, but perhaps we could not expect much, as the object had no emotional history and probably no human connection beyond my picking it up on the beach at Vera Cruz and taking it to Mexico City. But there is nothing in them to correct, and there is certainly no evidence of telepathy, since I had supposed that the object was the seed of a marine plant.

The medium, however, associated it with trees, large and tall, with the odor of wood, the sound of wind, and with water at a distance, detected by the reflection in it of the moon. She did not determine the climate, but said it felt rather warm.

The following statements by authorities to whom the object was afterward submitted give the extent of our knowledge of it, apart from its being found on the beach, to date:

April 14, 1920.

DR. J. PAGENSTECHER,
City.

My Dear Doctor: [Sehr geehrter Herr Sanitätsrat!]

The submitted seed proceeds from a tree, apparently belonging to the family of Leguminosæ, which grows in the jungles of the tropical zone abundantly. Through rainfalls or freshets such can be carried into the rivers and then into the sea from where they are again cast upon the shore by the waves.

A more exact identification needs more abundant material for comparison, which is not at my disposal.

Yours as ever,
Resp'y.,

KARL REICHE.
[Professor of Botany at the German School.]

Mexico, April 16, 1921.

DR. GUSTAVE PAGENSTECHER,
My Dear Friend:

Please pardon me for not answering your kind message, which was because I had to identify the sample which you were pleased to send me, and now that it has been accomplished, I am sending you the following data which constitute my answer.

The grain in question has all the characteristics of a legume known commonly under the name of "bean," from the coast of Tacalote. Its scientific classification is: *Entada scandens*. Benth. I observe that this species grows in the State of Tabasco and also in that of Chiapas. It, therefore, belongs to a warm and damp region. The kernel of this grain is rich in starch and according to my information, the starch is utilized, although this is not confirmed by any treatment to which it is subjected in these regions.

Yours very sincerely,

[PROFESSOR] J. M. NORIEGA.

The fact that the seed was found on the beach favors the likelihood that the tree which bore it grew in the vicinity of the sea or near a river, which carried it to the sea, in harmony with the vision of water at a distance. Note that there is no statement that the trees are not Mexican, or that they are not tropical, as in the case of the wood from Libby prison.

The specimen was so smooth and hard a disk that, so far as its normal feeling to one's finger tips is concerned, it might have been a polished disk of wood, a smooth and slightly indented locket, *et al.*

Dr. Pagenstecher wrote me the day after the sitting, reporting the medium's post-hypnotic utterances which I heard but could not understand, and other facts pertinent to the case.

MY DEAR DR. PRINCE:

A few hasty lines in corroboration of the details given yesterday to Mr. T. Gore in regard to the vision of the blood-stained shirt of Mr. Serrano.

Starting from my theory of vibrations issued from the human body when under emotional influences, I had cut out some specimen

from the part around the neck of the wounded man: no vision except the one corresponding to a linen factory.

Two other experiments were made with specimen taken from a piece over the heart of the man, and another one taken from the region of the epigastrium: again a failure as to the expected vision. This is anew a proof that there is no telepathy involved.*

At last I resorted—with reluctance—to a specimen from the very blood-stained part of the shirt, as I was afraid of the emotion Mrs. Z. might feel when put in contact with the blood! My fears proved correct, and you undoubtedly recollect the extremely strong emotion felt by medium, which compelled me to take the object from her hand before she could get all the details of the event.

According to Mrs. Z.'s post-hypnotic recollection the vision is as following:

"I hear wild screams and several shots from rifles. I see a strongly built man lying on his side on the floor, the blood streaming out under his side. He seems dead, motionless. I believe I am in open air, surely not in a room. I feel the sticky luke-warm blood. . . . I feel like fainting. . . ."

Hurriedly object was removed.

You will undoubtedly not have forgotten how Mrs. Z. reached her home under the impression that her fingers were *blood-stained*,† and the first thing she asked for was "water to clean her bloody fingers?"

Now the facts are: Young Mr. Serrano, of about 32 years of age, strongly built, was assaulted on his ranch by bandits who rushed into the interior of the house and chased him around the "patio" (inner open court of Mexican houses), firing shots after him. One of the shots did strike his flank, making a flesh wound only and keeping his presence of mind he threw himself to the ground playing *dead*! This trick saved him.

The event took place about two years ago.‡

When the time came to compile the materials for publication

* The two paragraphs refer to three previous experiments, made in the medium's residence. Thus these and the first one in my presence, four in all, were without result except that imagery of cloth manufacture was evoked.

† I remember this distinctly.

‡ It proved (See Sr. Serrano's letter) to have taken place four years before the final experiment.

I wrote asking for a statement from Sr. Arturo Serrano Band himself, the wealthy *hacendado* (landed proprietor) of the State of Jalisco, who had been victim of the assault. Dr. Pagenstecher wrote me in response, Aug. 26th, 1922:

As soon as Mr. Serrano returns to this city I shall ask him for a written statement of this assault.

The signed statement, written three days later, was duly sent to the Society, and a translation follows:

MEXICO, August 29, 1922.

DR. G. PAGENSTECHER, City.

My Dear Friend:

According to the wish expressed by you, I will describe the assault of which I was the victim, on my ranch "El Molino," Nov. 17th, 1917. While sitting on the porch of the house in company of Father C——, a friend who is an engineer and the new administrator of the ranch, a group of about ten of our laborers came up apparently with the object of adjusting some difficulties, and quite of a sudden they drew their weapons from under their mantles, shouting "Viva Trujillo" (a revolutionary leader operating in the neighborhood), and fired a volley at us. Unhappily, the engineer was instantly killed, and the administrator fell unconscious to the floor with a serious wound.

Surrounded by the men who had attacked us, and without weapons, I tried to break the enclosing circle, pushing the weapons aside, causing some trifling wounds in my arms and a blow upon my finger produced by the falling of the hammer cock of a rifle at the moment of firing at me. The surprise experienced by the bandits occasioned by my determination to break through caused them to vacillate and gave me a chance to enter into the house through the great gate and to gain my bedroom in quest of my arms. At the moment I emerged from the room I found three of the men waiting for me at the door and ready to fire upon me. Without recollecting that my rifle was unloaded I aimed at them and attempted to fire, but recognizing the futility of my intentions I threw the rifle at my enemies in the very moment they fired, and ran behind one of the columns of the patio to hide myself. Unluckily my leg slipped and at

the moment of falling I received a volley at short range, resulting in a wound in the stomach [between epigastrium and symphysis, *i. e.*, about the region of the navel. *Dr. P.*] and certain contusions. As they thought me dead, they did not fire at me again, which gave me the chance to get up and to run away in the midst of other shots which luckily did not hit me. . . . [The remaining particulars of the escape from the ranch and flight to the City of Mexico do not concern us.]

ARTURO SERRANO BAND.

The correspondences between what Sra. de Z. said and the facts are obvious. First take the statements in hypnosis:

1. A man wounded. (Sex and event given.)
2. Blood was profusely running.
3. The man fallen down.
4. More than one person with him. (Voices heard.)
5. Wounded in "the breast * * * the middle of the body"—doesn't know exactly. (Shot in front, in the general region indicated, midway of the trunk.)
6. The wounded man was "a full grown man, not a boy.
7. Thinks he fell on the ground, as she was not aware of any enclosure.
8. Recent. ("Recent," with Sra. de Z., means within a few years, as compared with scenes evoked by objects a number of decades or centuries old.)

. In the post-hypnotic account, given at the same sitting, a little was added:

9. I hear wild screams. (A Mexican murderous attack like this is always accompanied by yells.)
10. The man was strongly built. (Sr. Serrano, it is stated by Dr. Pagenstecher, "is a heavily-built man, and very muscular.")

Also (7) she is more certain that the man was not in a room, but in the open air.

- It will be noted that Dr. Pagenstecher's memory impression was that the wound had been received in the "flank." But the fact was that it had been inflicted in front near the navel, according more closely with the trance statement. This does not look like telepathy.

Even though we imagine that the threshold of sensation in the case of the medium rose, when she began her narrative, from complete inhibition to the utmost hyperesthesia conceivable, and detected from the feeling and odor (of an object never raised to her face, bearing stains four years old) that there was blood on the shirt. Still the particulars (1) a man, (2) full-grown, (3) strongly-built, (4) wounded on the trunk and in front, (5) fallen, (6) out of doors, (7) more than one other person present, (8) and yelling, would not follow from the knowledge that there was blood, or even much blood, and, while any one of the particulars taken alone would be not unlikely the whole in combination form a noteworthy result.

EXPERIMENTS OF APRIL 14th.

Report of the Research Officer, with the stenographer's records of Dr. Pagenstecher's questions and the medium's answers inserted:

Seventh Sitting, April 14, 1921. At office of Dr. Pagenstecher.

Present: Medium, operator, W. F. Prince, Dr. Viramontes, Sra. — (a daughter of the medium), stenographer; a little later, Mr. Starr-Hunt, another gentleman and several ladies, making about twelve in all.

Mr. Cole weighed the operator and the medium between 7 and 7:05 by my time.

At my suggestion, on the ground that it might be well to include a spectator in the weighing experiments, one who is not aware of undergoing any strain or drain in such experiments, and one who is taking no part beyond taking notes and handling a few objects momentarily, I was weighed at 7:07.

Hypnotizing began at 7:08; eyes began to droop at 7:09½; closed at 7:11¼; second stage finished at 7:13.

The operator was again weighed by Mr. Cole at 7:15.

Something (I suppose quinine, from something said to me by operator before the sitting began) was put on the medium's tongue by Dr. Viramontes. She says something after a pause.

Given something to smell. No change of expression, as was the case in the former experiments of the kind.

A flash light was twice turned upon her closed eyes, but made no

apparent impression. The whole appearance is immobile, and as of deep lethargy. She is questioned.

A Letter.

(1) I placed in the medium's fingers a letter written by a lady in distress because of the mental condition of her sister. It was not, however, written during one of the bad spells, but gives a slight sketch of past ones. It was not written, therefore, at a period of keen poignancy of emotion, was not, like the letter of the Spaniard, itself a part of the emotional event. There was no shifting of fingers from the spot where I placed them. The paper was folded narrow. The operator's back was turned until it was in her fingers, nearly concealed from view. After some conversation between the operator and the medium the former turns to me, remarking, "Paper. That is all."

[Miss Aguilar's stenographic record.]

Do you see anything? *Not yet.*

Is it held well? *Yes.*

Do you see anything? *Not yet, it is very confused.*

Is it day or night? *It is day.*

Now do you see anything? *I begin to see, there are many people.*

In a room or on the street? *In a large room.*

What kind of people? *They are not Mexicans.*

Are they Americans? *No, I do not think so.*

French, German, Italian? *They might be French.*

Why French? *By their color.*

Do they not talk? *No, they are working.*

On what? *They are women sorting rags.*

What do they do with the rags? *They separate the white ones from the colored ones and some little boys come and take them away in something like little cars.*

[It is a paper mill that she sees.]

*Letter Written While Still Under Spell of Powerful Emotion
from Shipwreck.*

(2) I put a second paper between the fingers of the medium, after they have relaxed. I had endeavored to fold this after the manner of the first, but it was a little shorter, and not more than an inch wide, if that. After I re-seated myself, and the operator, who had

turned his back, is facing her, she complains that all her fingers are not in contact with the paper. Operator has difficulty in getting them on, asks if he may unfold the paper once so that it will present a larger surface, and is permitted to do so.

Questioning begins. Operator made upward passes. As they had hitherto, in this sitting, been all downward ones, this would have been a very suspicious circumstance if this sitting stood alone or if favorable results in others had coincided with the appearance of such passes when the operator had a possible chance to know what the object was. It is incredible to me, in view of what I have previously witnessed, and the many proofs that the Doctor is doing *bona fide* scientific experimentation, the results of which have amazed him, that these upward passes should be of the nature of a signal to the medium. Nevertheless, I resolve to ask him later, why he altered the direction of the passes. [See report of Eighth Sitting, page 304.]

Questions and answers continue. After a while her face seems to become troubled. She shakes her head to a query. Does it again. Nods head as she answers a query. No shifting of hands (which always appear to be in a state of complete catalepsy when in a trance an object is placed between her fingers), or other suspicious movement noted. The talking lasts for a number of minutes. The right arm and hand are trembling.

The letter which she holds is the one written immediately after Dr. Pagenstecher's rescue from drowning by shipwreck,* and which, presented at a former date, produced considerable of the true story.

[Miss Aguilar's record.]

My fingers need arranging better.

Is that all right? So that they will all rest on the paper, because my own fingers are above it and then I cannot see.

Now is it all right? They are still outside; it is because it is very narrow and does not reach far enough.

Should it be so? Some are always outside. It is very narrow.

[The paper is unfolded and adjusted to the fingers.]

Do you not see anything now? I just begin to see.

Now see if you can tell me without my asking. Just keep on looking

* He was saved by long and perilous swimming to the shore, and the letter was written while he was still in a condition of fatigue and emotion.

and fixing attention on all that you see, hear, perceive and smell, and tell me about it.

I am going to assist you. Where are you? *I do not know yet, but it is day.*

What is the hour? *It is in the morning.*

Where is it, on the street, in a house, in the air, under the ground?

At times I think I am in the door of a house, at other times I think I am in the full sunlight.

What do you see? *In the view I see a chamber and a man in it.*

Are there people in the view? *Yes, there is a man and a woman.*

Mexicans? *No.*

Who are they? *I do not know, I cannot see their faces. They are looking. That which is facing me is what is in the chamber.*

What is he doing? *He takes a pencil in the hand and is writing.*

What more do you see? *At times it is blurred and I see the person himself. He looks like you.*

Like me? *Yes, only that he is much younger.*

What is he doing? *I see water.*

Water of a river? *No, it is the sea.*

What is the man doing on the sea? *I do not know—he is still, naked.*

What is he doing? *He is speaking.*

What language? *I do not understand.*

With whom does he speak? *I do not see to whom he speaks, because the view is behind me, but there is another thrown down. There is a large man who is still.*

Where, in the water? *No—I see something like a large rock, like a reef.*

What is the sea doing on this reef? *The waves dash there and the one who is quiet is holding a long pole and something white has been placed on it and from time to time it droops and he takes up a cloth and passes it over his head—he takes water from the sea and passes it over his head.*

And what more? *Now he waves a large pole that he holds in his hands.*

In what direction? *He waves it toward the sea. The other with whom he is speaking is a negro, a boy, he is a little negro.*

What are the two doing? *They throw themselves into the water, across the pole and again seize it.*

And do what? *They sink from time to time; I do not see very well.*

And the one who is thrown down? *The one who is thrown down remains there, but he must be dead perhaps, because he does not move.*

And? *I do not see anything more. That is all I see.*

A Letter Written Somewhat Later by the Same Person.

The operator having removed the document, I place in her hands

the unfinished letter written on the same occasion, but later, by Dr. Pagenstecher to the lady now his wife. This has not hitherto been used in experimentation. I think to myself that as the longer letter written to his mother, but also later and when the writer had farther emerged from the primary emotions of his terrible experience than was the case with Object 1, produced no vision of the shipwreck [in a previous experiment], neither ought this to do so.

The medium always has to wait one or two minutes after receiving an object, in order to see a vision. Now as she is talking, her right arm has not ceased to tremble. Presently the operator turns to me and says in English: "Factory with paper cut into pieces."

[Miss Aguilar's record.]

Is it day? *Yes, it is day.*

Where are you? *In a large room. They are working.*

What work are they doing? *I do not know. Perhaps they are making newspapers, for they are taking great sheets of paper from a machine and then they carry them to another machine and cut and fold them.*

Who do this? *Men and women.*

What is their color? *They are white.*

Of what nationality do they appear to be? *They are not Mexicans.*

How do they talk? *They do not talk, they simply work and the noise of the machines does not permit one to hear.*

What sort of machines are they? *I do not know; from some they take out sheets of paper and in others they are cutting them and the women double them or fold them into pages.*

Could it be a printing press? *But I see the paper without writing.*

Then is it a paper factory? *O, to make it—who knows—it may be.*

What more do you see? *Nothing else—other children come, little children, and carry the piles of paper to another place. I do not see what they do with them.*

Where do they take them? *To another place, I do not see what they do with them.*

Are you tired? *A little.*

Shall we give you another piece, or would it be better not to? *Just as you wish.*

How do you feel, are you not tired? *Yes, a little. The papers always make me tired.*

A Water-Smoothed Piece of Coral.

(4) I placed in her fingers a piece of coral, selected because the surface is so worn or hardened that it feels not unlike a piece of

light lava, and I could hardly imagine its being detected for what it is by even careful touch, alone, on the part of a normal person. It appears to me to be a piece of very old deep-sea and wave-worn coral. The object was utterly unknown to the operator, whose back was turned until it was placed.

The object in her hands is touched slightly by Dr. Viramontes. She starts as though a shock of some kind passed through her.

After a short period, the object was suddenly taken away by the operator. He turns to me, saying: "She felt as though diving to the depths of something, and lost consciousness."

Operator continues to talk to her, and she to answer. Her right arm is still vibrating strongly. She shakes her head and shrugs her shoulders.

[Miss Aguilar's record.]

Do you see anything? *No, I cannot see. I am tired—I do not know what I am holding. I do not know what I feel. I feel faint, as if I had vertigo. I feel as though I am sinking. I cannot see; on the contrary, it grows more and more dark to me.*

Do you not see anything around? [They take away the piece.]

Now do you feel better? What is happening? *I do not know. I feel as though I were going to have vertigo.*

Keep in your memory all that you feel and describe it to me afterward. *I felt as when I have a vertigo, as though I were sinking more and more all the time.*

Where? *I do not know; just as I do when I have vertigo, I felt that I was sinking more and more all the time, and it became dark.*

Did you feel hot, or cold, or how? *No, I felt rather cold.*

And what more? *Very faint, like one with vertigo.*

Was it a dry cold, or how was the cold? *As when I have vertigo and am sinking little by little.*

Have you any fear now? *No. I do not now feel what I did feel.*

Do you remember your different visions? *Not all of them.*

Do you recall the vision of that man in the chamber? At what distance was he? As far as from here to the entrance door? *A little less perhaps.*

In meters, can you estimate? *Four meters, more or less.*

Evidently he has asked her how many are present, as he looks up and counts the company. Half of them came in after she was in trance, very quietly, and not all singly, and they remained in the background.

An attempt was made to weigh the medium in trance but for the first time she could not stand, and was conducted to a chair 7:55.

Operator weighed at 7:58, after waking medium.

Medium weighed at 8:00. [But it was forgotten to do this before she was given water to relieve her faint condition. Nevertheless, water and all, her weight appeared to have decreased.]

W. F. Prince weighed at 8:02, with an unexpected finding.

Bucareli, 35, Mexico, D. F., April 15, 1921.

The following are the results of the weighings that I took last evening at the meeting:

Dr. Pagenstecher: 84.250 kilos just before beginning his work.

84.220

84.170

84.150 at the end of the séance.

Senora Z.: 90.800 before going into trance.

90.770 at the end of the trance. But she took a draft of water before she was weighed, I estimate about 70 grams.

Dr. Prince: 76.140 before the séance.

75.930 at the end.

It would seem, then, that Dr. Pagenstecher lost 100 grams, Sra. Z. about the same, and Dr. Prince 210.

I have seen somewhere a statement of the changes of weight of the medium and sitters during some séances, I think in Dr. Crawford's books, and as I remember one or two had no change of weight, others, $\frac{1}{8}$, $\frac{1}{4}$, $\frac{3}{4}$, and some a pound or more, and at the different sittings it was the same individuals who lost weight or did not, as the case might be. Dr. Pagenstecher says that he has at times lost as much as 400 grams, about a pound. We are forming no regular circle, of course, but the results would seem to be the same as far as the losses of weight are concerned.

The weights must be taken another time of more of the persons present, and checked by at least two persons. I probably made no mistakes, but it would have been better if my weights or readings had been taken by another independently.

Very truly yours,

EDWIN L. COLE.

I heartily agree with Mr. Cole as to the extreme care which should be taken in weighing and checking up results. That there should have been a greater draft, as manifested in this extraordinary way, upon the system of one who was entirely calm and conscious of no strain whatever, than upon the medium and the operator intensely engaged in the experiment, is so unlikely that Dr. Pagenstecher gravely doubts, and Mr. Cole implies doubt, that the weighing was accurately done in this case. Hitherto, in this series, two persons had usually inspected the weighing.

The *letter* which contained data about family trouble, but which was not written under conditions of immediate stress, elicited a scene only of rag sorting, as if for paper-making. As the letter was written on a fine grade of paper I suppose the scene was relevant to its manufacture.

The second *letter*, the one written by Dr. Pagenstecher while he was fresh from great peril and exertion after shipwreck, had been submitted once before, and produced the same vision at that time as now, a vision which I am assured by the doctor is substantially correct. Later the medium said that she saw the scene at about four meters apparent distance, which would accord with the operator's theory that a meter, at least frequently, corresponds to about ten years of time since elapsed.

The third *letter*, which Dr. Pagenstecher also wrote following the shipwreck, but enough later so that his emotions had time to settle down, brought only a vision apparently of processes in a paper mill with cutting and folding machines in operation.

The *piece of coral* was not a branching one, but a fairly smooth fragment very much like a stone of irregular contour. It was probably detached by the action of the water from a deeply sunken part of a reef. It elicited sensations of weariness, vertigo, sinking, growing darkness, and cold. The word "sinking" was repeated again and again. The impressions, though scanty, seem therefore relevant.

EXPERIMENTS OF APRIL 16th.

Dr. Pagenstecher suggested a final sitting where I might make inquiry about the intelligences which Sra. Z. announces in her trance are conveying information, and see what "they" (her

usual term of reference to these purported intelligences) were disposed to say in response to specially formed questions.

In order that the doctor might have an opportunity to transcribe the substance of the questions into Spanish, and have the list before him in approved shape (as his understanding of some English words is not accurate) I put into his hands, the day before the sitting, the following schedule, Question IV, as is explained hereafter, was not included:

- I. 1. Are "they" real living persons?
 2. [If so] Are they persons who have lived on this earth, or not?
- II. 1. Do "they" give you the power to have your visions,—are they in any way connected with them?
 2. [If so] How do they cause the visions, or how are they connected with them?
 3. Do they agree with Dr. Pagenstecher's theory of vibrations stored up in the objects you hold?
- III. 1. You told things about Dr. Prince before he came. How did you learn these things?
 2. Have you learned other things about him since he came, in the same way?
 3. [If so] Do you wish to state them?
 4. Can "they" tell you what strange thing happened to Dr. Prince one evening last year, which he does not yet understand?
 5. [If so] What caused it?
 6. Will it be repeated?
- V. 1. Are people on this earth inspired, helped, or taught by beings not of the earth?
 2. [If so] Are all people so helped, or only part?
 3. [If only a part] Why not all?
 4. Are evil spirits at work trying to influence people here?
- VI. 1. Do you become aware of beings around other people?
 2. [If so] Do you know anything about any beings unseen by Dr. Prince, influencing him?
 3. [If so] Describe or tell about them.
- VII. There is one thing about our last experiments (Thursday) which Dr. Prince very much regrets, because it cannot be told without making readers doubt.*

* I referred to the alteration of the direction of the Operator's passes, from downward to upward, at the beginning of an experiment on April 14th (See page 295), and which might be construed by a hypercritical reader as a signal to the Medium in this particular case. Not that I had any serious suspicions

1. Do you know what that thing was?
2. Shall it be told?
3. Have you anything further to say to him about it?
- VIII. If Dr. Prince, later on, sends objects from the United States which are suited to the conditions will you be able to get as good results as hitherto?
- IX. Will he be able, by consulting books, to verify particulars of visions related in the book, not now certain?
- X. 1. Are your visions for a purpose, or do they take place without an object?
2. [If for an object] What is the purpose—the good of them?

Question IV was omitted from the list because I proposed to ask that without notice.

Dr. Pagenstecher drew up seventeen questions in Spanish, in the order of mine—except for No. 1, which he made less abrupt by putting it later in the series, and added two questions (8 and 19) of his own. This is the list retranslated into English:

(Memorandum of questions prepared by Dr. Pagenstecher for the séance with Sra. Z. on April 16, 1921.)

1. How did you know the things that you told me regarding the character of Dr. Prince, his ideas and purpose? [III, 1]
2. Since his arrival have you learned anything more about him and by what means or through whom? [III, 2]
3. Can you tell what happened to Dr. Prince about a year ago, which he does not yet fully understand? Would it be inconvenient for you to say what took place, for his spiritual guidance in future? * And how it was? [III, 4]
4. Will that which happened be repeated and do you know the cause of it and the purpose? [III, 5-6]
5. Who are those who answer these questions? Have they lived on this planet of ours? [I]
6. Is it possible that they are those who aid you in your visions and may be giving you the strength necessary? Or is it possible that they have nothing to do with the psychometric visions? [II, 1-2]
7. Are they in accord with the theory of vibrations, as Dr. Pagen-

myself, nor that I had any intention of expunging the circumstance even if all vicarious doubt had not been removed even before the corresponding question 14 was put. Dr. Pagenstecher was in ignorance of the nature of the difficulty when he was propounding the queries. (See note, page 309)

* Dr. Pagenstecher had been told nothing about the incident, which had nothing to do with my spiritual guidance. He probably meant that to be told what occurred would be profitable to me by inducing conviction.

- stecher explains it and who, in that particular, have inspired Dr. P. to conceive his theory? [II, 3]
8. Was the art of making miniatures in mosaic known in antiquity? And are the mosaics of Pharaoh and of the death of Cæsar authentic? Where could the proof be found?
 9. Those of us who live on this planet, do we receive from time to time aid, instruction, advice from intelligences beyond our world really and positively? Possibly from spirits? [V, 1]
 10. Do they assist *all* living persons, or are there only some, and in that case, why not everyone alike? [V, 2-3]
 11. Are there evil spirits who may influence us in our acts? And how can it be avoided? [V, 4]
 12. While in the cataleptic state are you able to see these beings that are invisible to us? Or do you feel their presence? [VI, 1]
 13. Do you know any particulars concerning the intelligences who manage to influence and aid Dr. Prince in this particular? Who are they that protect him? [VI, 2-3]
 14. Does it appear to you that anything extraordinary occurred in the last experiment of Friday, which Dr. Prince felt very much and complained about? Do you know what it was and can you tell how it could happen? Can you give an account of it? Is there any impropriety for all of us who are present to know what happened that night? [VII]
 15. If later on Dr. Prince should send objects for experiment, will you get results equally as good with them as you have done now? [VIII]
 16. Would it be possible to prove the data not yet proven in the book of Dr. Pagenstecher, if Dr. Prince should undertake to find out the proofs? [IX]
 17. What is the real purpose of your supernormal faculty? Is it a mere casualty, or what object is there in view in your having been endowed in this extraordinary manner? Who are they that pursue this object, if indeed some object is being pursued? [X, 1]
 18. What benefits should be derived from your faculties and the studies undertaken in this respect? [X, 2]
 19. Was it a fact that in the last session Dr. Prince decreased in weight?

The figures in brackets designate the corresponding questions in my schedule.

Lest any readers should misunderstand my attitude in relation to the propounding of these questions, I distinctly remark that they were simply for the purpose of getting reactions in the shape of a set of trance impressions and conceptions. I never take anything that any psychic says on faith. If an utterance

proves evidential through some means of testing it, well and good, otherwise it forms a part of the problem which the case in its entirety presents.

Eighth Sitting, April 16, 1921. At the home of Senora Z.

Present: Medium, operator, W. F. Prince, and stenographer.

This sitting was held solely in order to give an opportunity to ask questions and receive the medium's answers, made in hypnotic trance.

At 6:37 P. M. hypnotizing begins, with use of the disk as always. The eyes droop at 6:38½, close at 6:39. The second stage of the process, that of passes, follows.

I have written my queries, ten in number, and given them to Dr. Pagenstecher in advance that he may the more exactly render them into Spanish. All but Question 4, which I reserve to give to him directly before it is asked.

The first query is put at 6:42½. After it is asked operator has me satisfy myself the hands and arms are limp.

I do not remember the order of the questions and have no idea which is being asked at any particular time, with the exception of the one I have reserved. After the 2nd question is asked I test and find that the medium's arms and hands are cataleptic.

The answers come readily. She is now shaking, I do not know at what question.

Sometimes she shakes her head as she replies to what I think is the question numbered 10 [by the Doctor].

The voice, at every session, is very low and monotonous unless there is excitement roused by the vision.

The hands are now and hitherto lightly clasped, the body motionless as far as I can perceive, save for the time the arm shook.

At what I think is [Dr. P.'s] Question 12, her hand shakes.

At what I take to be Question 13—at any rate, the one referring to what happened at the previous sitting,* the operator, as I suppose, translating her answer, says that she does not know to what I refer, but that if I would define it better she might answer. I say, "Let it go." Curiously, just after this the operator, quite unaware that I referred to the upward passes, makes the same.

My special Question 4 being handed the operator, and put to the

* Really Question 14.

medium in Spanish, she answers with no perceptible pause, shaking her head as she does so, not violently but energetically, with a wider sweep than hitherto this evening. She repeats the negation gesture several times as he apparently insists. She is found by me to be cataleptic.

After a pause, the operator directs my attention to her hands. I take hold of them, and as he asks another question they go limp.

At request of the operator I stand up at about four feet distance from the medium that she may see my "astral colors." Her eyes are still firmly closed. And I may say here that I have seen the lids opened revealing the eyes rolled up to a degree that Dr. Viramontes tells me is impossible to a person who is awake. I first raise my right arm and after a season drop it as directed by gesture of the operator. She is not cataleptic now, I find.

The stenographer has no aid from the written question but writes as she hears them put by operator.

The medium is wakened at 7:22.

The prefixed figures in the following record designate the places where the correspondingly numbered questions in Dr. Pagenstecher's list already given are in substance asked. Association of ideas caused him to ask question 13 after question 5. Question 16 was inadvertently omitted, and question 18 was not specifically put, but probably had been covered by the answer to question 17.

Stenographic Record by Miss Mathilde E. Behn of Questions by Dr. Pagenstecher and Replies by Sra. Z.

Tonight you are going to sleep all you can, and remain tranquil, without interruption, seeking to recover in your sleep all the energy lost in the past. So you are going to sleep all that you can, without nervousness and with all peacefulness.

You know the object today. I told you that they were going to ask some questions. Now, if you cannot answer or do not wish to answer the questions we ask, tell me, or say to me: I cannot, I do not wish to, or whatever you wish [to say]. *I know that it does not depend upon myself.*

I must call your attention to one thing. Some questions of mine have already been answered—some of my nonsense—and it is not necessary to return an answer. It is merely to please Dr. Prince and

in order that he may hear the replies and not take them on the strength of my word.

And if you commence to feel tired, tell me that you are, and from time to time I will stop to ask if you have become weary.

Now are you ready? *Yes, at any time you wish.*

1. Here is the first. How did you learn the things you told me respecting the character of Dr. Prince, respecting his ideas and the object of his coming? *As you know, it is because they inspired me.*
2. Very well, that was before he came. What he is interested in knowing is: Since his arrival, have you learned other things about him or not? *No, it is just the same. Only (I may say) that he came very distrustful of me, because he believed that I was clever enough to deceive you.* It is no matter, but they have said it before. Since then, I have learned nothing more.*
Now you are speaking of those [persons]. Who are those? *I do not know, because I do not hear nor see, simply they inspire me; but it is only when you ask particular questions that I see his mother, or the child, or some of his spirit protectors.*
3. When I ask certain questions concerning him, do you understand who is speaking? Can you tell me what happened to Dr. Prince about a year ago, for which, until now, he has not been able to find an explanation? Is there any difficulty in saying what then happened for his future guidance? Do they tell you what happened then? *No, they do not say. They want him to make an effort himself to understand it.*
Then it was not a casual matter? *No.*
Was this situation prepared for him? *Yes, and they wish him to be the one to work out an explanation, just as they made you work when they wanted you alone to find out the solution of your experience.*
4. Then is there a possibility that this experience will be repeated for him? *That they do not say, nor do I know whether it will be repeated or not.*
5. Do they say nothing to us? Do they give no answer? Who are those that answer the questions relative to Dr. Prince? *Some superior spirits.*
Are they the same who answered me, or are they others? *Sometimes they are the same, and sometimes others.*
13. Then he has spirit protectors? *Yes.*
How many? *Four.*
Can you tell me who they are, or indicate whether that is permitted? *They are the persons most sympathetic with him, who*

* It is too much to say that I "believed" this. But it was the chief ground of my doubts in the matter.

have died; but they do not indicate their identity to me exactly.
Then those who answer are persons who have lived on the earth?
Yes.

All of them? *All of them.*

Yet they are spirit protectors? *As regards that they do not say.*
Then how can you say that *all* of them have lived on the earth?
You ask me about his spirit protectors. Those are four. And they have lived. The superior [ones] are not spirit protectors of him alone; they pertain to the whole of humanity.

6. There is one question about which I already know, and, while it does not concern me, I ask it merely that he may have a chance to hear it. Do the superior spirits assist you, or do they have nothing to do with what you see? *On some occasions they assist me, when the [matters] are transcendental. When not, they do not; I get the vision from the object itself which you give me.*

7. Then (I ask this also for his sake) the theory that the visions are realized by means of vibrations that are transmitted to you is correct? *Yes.*

Did I myself discover it, or was I inspired in part? *In part you discovered it, and the rest of it they inspired.*

What was the rest which they inspired in me? *They do not tell me. You know what you yourself discovered.*

May I say it, or not? *Yes.*

Then, my theory, which consists in this, that the objects contain the vibrations received, which are communicated to your brain, and that, the soul being separated from your body, is stationed at a given distance in order to be placed in contact with some superior spirit who gives you the vision clear and complete, is correct, is it not? *Yes.*

But that theory lacks something yet; and is it just that something which human beings ought not to know? *That is what they say. I know it, and I must not say it.*

But so far as humanity can know it, it has been stated, and nothing further ought to be said? *That is so.*

Was the art of making mosaics in miniature known in antiquity? *Yes, they served the purpose of making pictures in the want of photography.*

8. Then the two mosaics for my experiments, that of Pharaoh Kakra and of the death of Julius Cæsar are authentic mosaics and correspond, the one to the epoch of the death of Cæsar and the other to the death of Pharaoh Kakra, do they? *Yes, they are.*

How could you prove that to sceptics? *That is very difficult. That is not easy.*

Was it known by the writers of antiquity? *They attached no importance to it. Perhaps they did not consider the matter. For this reason it is difficult to prove it.*

Then is it not recorded in any book in the world? *Perhaps, but in editions now exhausted, which exist in one or another museum, or possibly do not exist at all.*

Just possibly, as a special favor, they may tell us in what museum it might be possible to find the proof of these two cases? *There are only two examples pertaining to particular persons. For that reason the proof is not easy to obtain.*

Where do the particular persons live? Ask them, if it is not imprudent for them to answer us, to make a public excitement in order to see if any response may be made to that. *They do not say.*

I do not understand: "Exceptionally they are intelligences from beyond this planet"—those who inspire us? *Very exceptionally and for distinct purposes and always for the good of humanity.*

If they are superior spirits, have they lived on our planet? *Yes, some of them have lived here.*

Do the spirits aid all beings for their good, or are there certain elect beings whom they aid and others whom they do not aid? *In general, the spirit protectors aid those who are protected, but these sometimes comprehend the inspirations and often they do not. But the superior beings draw near only to distinct persons, as they know such [persons] can serve their ends, persons who, by their intellectuality, their goodness, their virtues, can serve them through the profession they practice. This is the way they receive communications from superior beings.*

Do all individuals have spirit protectors? Every one? *Yes, each one, but they are not always aware of it.*

So it is true that each person has his spirit protector? *Yes.*

And the superior spirits concern themselves with distinct persons, as you indicate, in order that, by means of them, they may do good to humanity? *Yes.*

11. Are there evil spirits who may inspire us? *If the person is disposed to receive evil impressions, yes, but that depends on the person himself. There are evil spirits who have lived on the earth, who have dominated people and who after their death wish to continue dominating those persons, but only under the conditions [mentioned above] can they succeed.*
12. Have you seen spirits around you at any time while in the cataleptic state, or what proof have you that you see or feel their presence? *I can give none; it is only through the inspirations that I receive.*
14. Dr. Prince understands that in the experiment of last Thursday something extraordinary happened, which he noticed, and he says that it was something regrettable. Do you know what happened to give him concern? *I do not know to what you refer.*

Do you want Dr. Prince to make further explanations? That I shall question him? [Dr. Prince withdraws that question.]*

19. In the last experiment we have noted, or I believe it was noted that his weight diminished. Was that an error, or was it a reality? *It was a simple error.*

Was it a simple error? *Yes, they did not take the weight carefully. They did not intend to blunder; it was a simple error.*

In those sessions who were those who lost weight? *Only you, and myself a little, but very little.*

And those with us did not lose weight? *No, because they made no effort, as you made.†*

* The reason why I withdrew it was that I had noticed, previous to this question, a group of upward passes (See Seventh Sitting, page 295, and note on page 301) at a point where they could not have been of any use as a signal.

Dr. Pagenstecher was so far from suspecting what I had in mind that he was inclined to think that I referred to the diminution in my weight announced by Mr. Cole, and asked about this in his next question instead of waiting until he came to it in his list.

Afterward Dr. Pagenstecher gave me a number of extracts from his records bearing upon his discovery as to the effect of the passes. Here are two:

"16th Session, on Nov. 5, 1918, page 18.

"Making passes downwards (from head to extremities), she says: 'I feel my head empty.'

"Making passes upwards (from extremities to head), she says that the empty sensation in her head ceases.

"17th Session on Nov. 6, 1918, page 19.

"Objects 1. Therapeutic suggestions.

"2. To determine the effect of upward passes.

"She says that the blood seems to rise to the head during the passes from the extremities to the head. Once she is fully asleep passes are suspended, and after some time she says that she feels emptiness in her head."

Later note by Dr. Pagenstecher: "Considering that the expression 'emptiness in my head' is synonymous with anemia in the brain, and inasmuch as the Medium distinctly claims that upward passes make the blood rise to the brain, I am in the habit of making upward passes now and then, when I wish to stimulate the brain with a fresh supply."

† Neither the statement nor the theory accords with the observations reported elsewhere. For instance, in the Goligher Circle, it was claimed that not only the Medium and the Operator, but also the other witnesses present, lost weight. (*Reality of Psychic Phenomena*, pp. 147-148.) But I much doubt if I lost weight as recorded, especially to such a degree.

The most singular feature of the subject, in the Mexican experiments, is that both Medium and Operator, who declined in weight at the end of a

Can you say why I lost weight? *Because when I am placed in the cataleptic state, I am dead; my soul leaves my body, and in order that I may be kept alive, you lend me part of your life.*

A part of my life? *Yes, for that reason your weight became lower.*

Why was that lowering (of weight) so extraordinary as 400 grams at one time? *Because of my great excitement, and yours also.*

15. If in the future Dr. Prince should send suitable objects, could you describe with the same certainty as now the visions contained in them? *I do not know whether it would be possible. That depends on whether they conserve my powers or not. I am very weary; my brain rebels and is completely exhausted, and more experiments might drive me mad.*

17. What was the purpose of granting to you these extraordinary powers? *To aid you in your studies for the good of humanity.*
And when once this study is completed, is it not certain that they will conserve your power? *It depends upon how my health continues.*

In regard to that thing which Dr. Prince brought from the shore of Vera Cruz and which you said was the product of a tree, was that a random guess of yours, or was it an inspiration? *It was to show that many times, while one may believe in good faith that certain things pertain to some thing, yet it may turn out entirely different.*

Then, was it an inspiration? *Yes, it was to demonstrate the ease of human error [occurring].*

You recall the vision of the Spaniard who was involved in a shipwreck, do you not? *Yes.*

[W. F. P.'s question IV was here read in English.]

Will you tell me whether I may have indicated to you beforehand what happened on board that ship? *You never did, nor did you know yourself.*

Had no one written to me about it, in a way that I might, perhaps, have suggested it to you? * *Never, because the person*

sitting, often seemed to recover weight in the course of the next half hour or so.

* This was my question in English: "You remember your vision of the sinking ship and the Spaniard which you had about twelve days ago. You will now answer truthfully, as you always do: I told you about the Spaniard and the ship before you had the vision, did I not?"

The Doctor's rendition was not exact, but perhaps as good as could be expected of one who for the first time hears a question in one language and immediately tries to give the gist of it in another. His manner and voice were very forcible, as though he were trying to cram his suggestions into the

himself wished that neither you nor I should know a word [about it], in order that the identification might be exact and certain, as otherwise it would have been possible to doubt whether you had suggested it to me or not.

So that neither you nor I did know anything? Absolutely nothing. Besides you remember that you asked me whether it would do me any harm to give me that [the psychometric object], and they answered that it would impress me very much, but that they would take care that I should receive no harm, notwithstanding that the subject was rather difficult and that the brain might rebel. And then you asked if they would tell me to what the matter pertained, and they replied by no means until I had the paper in my hands and then I myself would see the vision of [the things] pertaining to the matter.

How many hours did you sleep last night? An hour, a little more or less.

Are you not tired? No.

First, what I wish now is that you may receive the thanks of Dr. Prince for the work you have done for us. It was not I who did it.

No? Was it not you? They have assisted me.

Who have assisted you? The spirits who aid us in those questions.

Why did Dr. Prince come to Mexico? To satisfy himself about the visions and so that he could aid you in the publication of your book which will be for the good of humanity, since that when once the first is published which you have written, and the truth of the visions has been proven by Dr. Prince himself, there will be no one to doubt the second one, or at least very few.

And the labor of Dr. Prince in this connection has been important for the progress of humanity, has it? Yes. Besides they wanted him to come personally to establish confidence in everything, and he has come, as I said, as a collaborator with you in the same work for the good of humanity.

That is decreed by whom? By superior beings.

For what purpose? Always for the same purpose: for the good of humanity.

Tell me whether you can see the colors of Dr. Prince? Do you think that you could see them if placed in front of you? I can see them from where he is.

Kindly tell me what you see on the right side, on the side of the lifted arm. [Dr. Prince raises his right arm.] Intense blue, a little stronger than yours.

Medium's throat. Her responses were instantaneous, and given in tones indicating surprise and almost resentment.

And of the other side? *Orange color, yellow shading into orange.*

And in the center? *Somewhat greenish. Yes, but a green clear, not blurred. Rather it is almost emerald.*

Can you see his aureole? *Yes.*

How does it appear? *It has a band of blue, blue very pale, vanishing into white.*

How does mine appear? *A little wider.*

How much wider? *About two centimeters.*

Then, pale blue and white following, how many centimeters? *About twelve centimeters of white, then follows yellow, straw colored yellow.*

How many centimeters? *I think there are about two and a half of straw colored yellow and a band of gold, that is to say, the straw color goes on rising until it reaches a gold [color].*

How wide? *A little less than half a centimeter of gold.*

The total of the aureole is how many centimeters width, do you estimate? *The total with all the colors, is approximately sixteen or eighteen centimeters, more or less.*

Have you the power to see my aureole? *Yes.*

Do you see my right side? *It is blue also. A blue slightly more clear. I cannot describe the color. Since I learned it in connection with my silks, as you will understand very well. It is the tone of blue that one puts on the border of what one makes.*

As to the left side? *Red; a little more clear than before, and limpid.*

In the center is it mulberry color? *Mulberry a little clear, and it goes on growing clearer little by little. The whole aureole measures, approximately, twenty or twenty-two centimeters, as there is about a half centimeter of blue and then about sixteen or eighteen of white.*

What kind of white? *Pure white, luminous. That of Dr. Prince also is luminous. And then follows a band of about three centimeters of a golden color.*

And after that what? *No, nothing more.*

Now do me the favor of recalling, so far as possible, all of the astral colors. And from the questions we have asked try to recall everything for perhaps there will be something to rectify or ratify. I repeat the order itself: Try to sleep all that you can and sleep in peace, without disturbance, in order that little by little you may recuperate from the past fatigue. No? *Yes.*

You understand well, do you? *Yes.*

And you are going to carry out the order? *Yes. I cannot sleep much.*

The more you can sleep, the better you can do. *Yes.*

Now I am going to awaken you, as I am accustomed to waken you.

[After being awakened from the hypnotic trance.]

What did you feel when I made the passes from the head to the ends of the fingers? *In the head a vacancy; as if it remained hollow, a sensation of emptiness.*

And when the passes are from the ends of the fingers toward the head, what? *The opposite effect. It was as if the blood rose to my head.*

When can you think the more clearly, when the head feels empty or when the blood flows to the brain? *I can think equally well. In that there is no change; what I feel is as though the brain became filled with blood.*

Sometimes I am accustomed to make the movements from below upwards. *Sometimes, yes, but not often; generally it is from above downward. Sometimes you make them [the passes] precisely for the purpose of filling my brain.*

What object have I in view that leads me to do that? *I do not know.*

[Question by Dr. Prince.] Do the passes feel like currents of air? *No. It is exactly as if a piece of ice was passed near my face and body, but without feeling the air.*

For the benefit of readers unversed in the records of psychometry I will say that Dr. Pagenstecher's results by no means stand alone, although he has pursued his studies so long and systematically that he has amassed an unusual amount of material. I myself, since returning from Mexico, have experimented with many persons, and found two who seem to be evidentially endowed in the same direction. That is, pictures were obtained by the holding of objects unknown to and unseen by the psychic which were true to an extent which made chance incredible. The very first experiment of the kind which one of my discoveries ever had tried on her was with a letter written by a person who had a few months before undergone an operation. Almost every detail regarding the person, the nature of the operation, the peculiar symptoms and the continuance of the malady after the operation were correct. Many months later, after the person referred to had undergone another operation in which there were pronounced and peculiar divergences from the former one, another letter by her was placed in the hands of the same psychic. And now came another hospital scene, with a graphic description of the peculiarities

of the operation referred to. The psychic had no means of knowing that the letters were written by the same person, nor did she have opportunity to see either letter which, even had she done so, would have revealed nothing relevant to what was said, nor could she have had normal knowledge of either of the operations or even of the illness of the to her unknown and undesigned person.*

Personally, I am not impressed with the explanation from physical vibrations. Can vibrations see, and have they memories? We may have reason to add the inquiry: Can they predict, whether by deduction from existing data or otherwise? In other words, it is difficult to understand how mere physical vibrations, lodged in a small object, could be translated into a complicated vision corresponding to a past actual scene. And especially how in a static object vibrations could be lodged and afterward, without clashing or confusion, be transmuted into a scene changing and developing with historical fidelity.

What we at present want is facts, facts, and yet more facts. It really is not of much use to propound theories until facts of every kind within the scope of the species of phenomena have accumulated and been viewed from every angle and subjected to the most searching analysis.

Unfortunately, of the two seemingly highly-endowed psychics of this order whom I lately discovered, one, in spite of her successes, is indisposed to experiment further, and the other lives at so great a distance that she can be seen only at long intervals and briefly. The difficulties of investigation are thus illustrated. But we hope to discover other and more available sensitives. In the meantime all data of a psychometrical nature which can be supplied will be welcomed.

* These and other experiments will later be printed.

1301 Fairmont St.
Washington, D.C.
Dec. 19, 1908

Dear Mr. Chase;

I arrived in the
city last night. I shall hold
my first materialization seance with
Monday night, Dec. 21st.

Sincerely,

P. L. O. A. Keeler

Figure 3.
Letter by P. L. O. A. Keeler, with portrait of himself and his
"control," George Christy.

A SURVEY OF AMERICAN SLATE-WRITING MEDIUMSHIP.

BY WALTER FRANKLIN PRINCE, PH.D.

INTRODUCTION.

Undoubtedly, "Dr." William M. Keeler is the most distinguished gentleman in this country claiming to photograph the faces and forms of spirits. His brother, P. L. O. A. Keeler, has been pronounced "the greatest of the slate-writing mediums," and if to get most talked about and to have the largest following of dupes is the same thing as to be the greatest, the characterization is just.

As it earlier was my province to analyze and expose the pretensions of the former gentleman (*Proceedings* XIII, Part 2) so it is now my duty to throw light upon the works of the latter of the illustrious pair.

No doubt now, as before, there will be interested persons to trace my activities in this direction to malice and other ungodly traits of character. It is not clear why malice should have been called into play, considering that I never saw either of the brothers and never had any personal dealings with either. Since I am known to be impressed by the existing evidence for spirit communication, it might be inferred that instead of malignant opposition I would rather manifest a willingness to give a fair show to any promising appearance of being an instance and method of such communication.

But the gravamen of the offense which I have given—and am herein giving—is probably the same as in the following incident:

Timson said to his friend Johnson, "I don't like that fellow Sam Hodge. He called me a liar." "Why the miserable scoundrel!" sympathized the friend. "And the worst is," continued the aggrieved Timson, "he proved it."

It is evident that when full proofs are presented it is supererogatory trouble to bother about the motive lying back of the act of proving.

I have been asked if I am not liable to prosecution for libel.

My answer to that was in the form of a paraphrase of a graphic sentence I once read. "No tallow cat chased by an asbestos dog toward the fires of Hades could be more alarmed than is any gentleman subsisting by fooling the public at the very idea of entering a court of justice."

Nor need any tears of pity be wasted. Such persons, if not quite so inured by habit as were the eels said to come to the shore every spring to be skinned again, are at least calloused by years of being denounced, and denounced and denounced again, so that their sufferings because of a thorough exposure are not what the gentle reader's would be, if he can imagine himself in a similar situation.

And why should "the greatest" care so long as their supreme object in life is to extract money, and they know that five persons graduate into the ranks of the extractible to one who takes intelligent pains to learn the recorded facts? Since my paper on spurious spirit-photography was published in the *Proceedings*, W. M. Keeler's work has blazed forth with more alluring lustre than ever. One Lloyd Kenyon Jones, of Chicago, who has figured as "President" of the redoubtable and exceedingly commercial "Wm. T. Stead Memorial Center" of that city, is the editor of a magazine, and sends over the land blaring circulars illuminated with cuts rich in the peculiar characteristics of W. M. Keeler's art, and announces that whoever sends in four subscriptions to the magazine will receive "pictures of loved ones in the spirit" fresh from the distinguished one's studio, and examples of his "remarkable form of mediumship." So trade seems not to have suffered, and I need feel no pangs of conscience on that account, especially when I reflect that it is not everyone who can maintain a government position and run such a business on the side.

One or two critics at the other extreme thought that too much energy and ammunition were employed in the case of the spirit photographs, and as many will think the same of the present attack upon slate-writing.

But I am looking farther than merely at the Keelers, or even the first crop of readers. My object in 1919 was to make an analysis of the spurious photographs and spurious spirit writing appearing on photographic plates so detailed, comprehensive and exhaustive that it might be an unassailable source-document for

many years to come for the benefit of inquirers and of writers who have reason to broach the subject.

The object is the same in the case of this paper on slate-writing. It will be dry and prosy to boredom, and the casual reader will wonder why it was necessary to present such a multitude of minutiae regarding the peculiarities of hand-writing. Let the casual reader skip as he will, there will be those for many years to come who will find in these very minutiae the material they want, not simply to satisfy them regarding the particular sets of scripts mentioned but to give them a method of testing any other which may present itself, even apart from any inspection of the juggling acts of the medium in the séance itself.

There is something herein about the physical procedure, but no claim to any exhaustive analysis, like that of the hand-writing and the verbal contents.

When all the evidences offered under scientific auspices pass over his head, it is the claim of the spirit-photographer, the slate-writer, the platform code-telepathist which fascinates and confounds "the man of the street," that supposedly very hard-headed and astute personage. And contrariwise, many persons who are not taken in by the blatant frauds, ignorantly suppose that these pretended phenomena constitute the great mass of what psychical research is busy with. I consider that, in addition to its constructive work, it is still the duty of psychical research to wield the besom of destruction against outstanding and mercenary imposition of the public, and that there ought to be in existence at least one minute, laborious, exhaustive study of each several form of imposition, choosing the "greatest" exponents as object lessons.

It is far from my wish to hurt the feelings or disturb the faith of any in the continuance of life, especially of any who have assisted me to the materials of this study. That things should be said which are disagreeable to some is inevitable, but if the attention is turned from spurious to genuine proofs instead of a relapse into materialism there may emerge a more rational and satisfactory assurance.

It is fitting that the most attention should be paid to the arch-deceiver who has beguiled more thousands than any other American slate-writing medium of our day. But more or less material

will be found concerning eighteen others—all, in fact, of whom any positive data has come to light.

This which serves as an introduction, was in fact the last matter to be written. The irony, therefore, must not be taken to indicate the spirit in which the investigation was conducted, being, on the contrary, prompted by the result reached.

CORRESPONDENCE WITH MR. BURR.

In the year 1918 there was published a book of 107 pages entitled "Written Messages from the Spirit World", put forth by Mr. William H. Burr, of Rochester, N. Y. The name of P. L. O. A. Keeler as that of the medium through whom the messages came, is not mentioned before the twenty-third page. But from the fact that there were a number of original Keeler slates in the possession of the Society I had somehow gained a composite impression which assured me after a glance at the plates in the book, that here was a rich supply of material for the study of the Keeler closed-slate-writings. There are 34 plates representing slates, which exhibit about 90 messages by some 36 different reputed spirits.

It is, I suppose, pretty generally understood how these messages are supposed to come. The sitter writes a note to each spirit whom he desires to hear from, being instructed to set down the spirit's name and adding his own, except that, if he has previously announced his name, the latter particular is often dispensed with. According to instructions he then folds the notes, usually in squares not more than an inch each way, and lays them on the table. There they are supposed to lie unopened, except for the necessary "magnetizing," and casual handling which the sitter usually forgets. Bits of slate pencil are inserted between pairs of slates. After various washings of slates, waiting, opening slates and finding nothing thereon, etc., etc., such details varying considerably in different sittings, the medium feels or gets a signal that the spirits are ready, he and the sitter grasp two slates firmly by the ends, and the act of writing is seemingly heard and proceeds very rapidly to the close. The slates are separated and the inside of each is usually found covered with writing, the same purporting to be from one to a number of spirits. The writing is thus supposed to be without any physical

agency of the medium, and being "independent" writing, would naturally show the characteristics of the person's writing in his lifetime.

It must be distinctly understood that no claim is made by the medium that in some mysterious way the writing is influenced by or blended with his own characteristics of penmanship. Convinced sitters almost always claim that they recognize the writing, and that it is truly that of the departed. It has not come to my attention that in any instance Keeler has suggested in response to such claims that they were doubtful. Therefore any retroactive disclaimers are estopped.

Nine out of ten people are confident of their ability to identify beyond question the handwriting of their relatives and close friends, when the fact is that nine out of ten can easily be deceived by the most superficial resemblances. But waiving this for the moment, let us see with what confidence the author of the little book asserts that some of the scripts are recognized by him as that of relatives and intimate friends.

"I found the messages signed in the handwritings of those who many years ago had passed into eternity." (Page 10)

"Comparison of the first two exhibits [of the supposed writing of the spirit of the writer's brother] with signatures shown proves beyond a question of doubt that all are the same." (10)

"I consider certain characteristics of this writing [that of Wm. C. Riffle] as almost conclusive proof of the identity of my schoolmate." (20)

"I consider this an excellent specimen of his [Charles E. Boulton's] handwriting." (20)

"I knew his signature [E. W. Huffcutt's] well; I consider these plates an excellent and satisfying specimen of his handwriting." (50)

"The signature of Charles A. Young is entirely characteristic." (50)

In addition we find relating the supposed script of the spirit Amy Post that "one of her sons examined this slate, and pronounced the signature genuine." (58)

As long as it is claimed that the handwriting, at least in many instances, is recognized and that it presents life characteristics, any intimations derogatory to the art of expert determination of

handwriting would seem to be disallowed. It is certainly not logical to submit, without specifications, a verdict arrived at on the basis of a test, and then to turn around and deny to others the right or ability to make the same test, with specifications. If it is legitimate for a tyro to apply the handwriting test, it is certainly legitimate for one who had made a special study of handwriting for many years to go over the same ground. I leave it to the reader to judge which is the more likely to get correct results, the tyro, who can only give his impression, or the experienced student of handwriting, who can give his reasons in detail.

Before the analysis of the scripts in the book was undertaken, a considerable correspondence took place between Mr. Burr and the present writer. Some of the points discussed may be of interest and use to readers. Excerpts are chosen with care to be scrupulously fair to both parties.

On Dec. 11th, 1919, I wrote in part:

You are convinced that certain specimens of writing are in the hand characteristic in life of the persons professing to communicate. You are aware that there are persons who have studied the characteristics of handwriting so that they are able, if a sufficient amount of script is at hand for comparison, to identify and discriminate. You may remind me that handwriting experts have differed,—yes, and some are called experts who are not. The same ambiguity exists in relation to the word “scientist.” But the expert should be able to give his reasons for his judgment in detail, so that other men will be impressed by them. I do not profess to be an expert in handwriting, yet I have studied the art since boyhood, and have made tests and reached results which tallied with the independent results of one of note. * * *

I am aware that one in your position finds it natural to inquire whether I think it possible that a man can be mistaken in his opinion that certain script bears the characteristics of the writing of his father, brother, etc. But the fact is that many persons of the highest intelligence and great professional skill in other directions *are* often deceived in exactly such tests. I know the case of a Professor of Greek who identified certain writing (not by Mr. P. L. O. A. Keeler’s mediumship) as most certainly that of his brother. But it was not, and varied from it by a large number of characteristics, which when

called to his attention, he could not gainsay. I am not for a moment intimating that this will be the case with any of the scripts presented by you. I will make no prejudgment of any case which I undertake to examine, or disturb the balances by the weight of a hair, so far as I can prevent it. * * *

The similarity of *signatures* of celebrated persons is hardly satisfactory evidence, it seems to me, because the signatures of such persons, Abraham Lincoln, R. B. Hayes, J. A. Garfield, etc., are easily obtainable, and a mental impression of them retained. I can myself fairly imitate the signatures of a number of eminent persons without having them before me. But the test that I propose is not subject to any such "loopholes," and might readily establish something on this particular point.

Mr. Burr responded on Dec. 15th, kindly holding forth the prospect of his agreeing to the proposition to send life scripts for comparison with the alleged writing of the same persons after death and adding:

* * * Just a word in regard to conditions which handwriting experts must take into consideration in passing judgment. If they are to pose as experts, it is necessary that they should answer hypothetical questions, and their answers must be based upon an assumption of the following four existing conditions at the time when these alleged signatures were produced.

1st: That an infinitesimal piece of slate pencil is placed between two carefully washed slates, upon which no marks at that time existed. The slates are then tied together and placed on a table in broad daylight and left there until after the writing is produced on the slates.

2nd: That under the conditions mentioned in specification 1, five different colors, in different handwritings are produced and found on the slates when opened.

3rd: That no human hand is within at least five feet from these slates at the time when these writings are produced.

4th: That handwriting and signatures produced upon the slates under the conditions of specification No. 1, of persons, not known to the witness nor to the medium, who have been in spirit life forty years, so closely resembles their mortal handwriting that it appears to be genuine.

If, under the foregoing four conditions, any hand-writing expert has any foundation for an opinion of any scientific value, I shall be interested to have him state his opinion and the reason why he considers his opinion of value. Certainly no opinion, based on purely physical and mortal conditions and experiences, can shed much light upon results in which these elements are entirely lacking.

I shall be interested in the opinions of hand-writing experts, but I shall accept them only as evidence of their opinions. Opinions concerning results produced through slates and under conditions of which a hand-writing expert has no knowledge, must be accepted for what they are worth and it would seem to me unwise and dangerous to correct conclusions to regard them otherwise. Correct or incorrect spelling, correct or incorrect punctuation, the use of capitals, quotation marks, pet names, personal references, all bear a most important part in determining the identity of the writer of spirit messages. Again, it is certain that those whose names are signed to these spirit messages do not always write them. My book discloses several instances of this character. All these conditions and facts the hand-writing expert cannot take into account, because his inquiry must relate to the formation of letters, sentences, etc. * * *

In conclusion, I wish to say that my exhibits have been and now are securely locked up in my safe; but if you wish me to send them to you, I will send them to you by express and you will do me a great favor by applying to everything I send you and everything found written in my book the acid test. I want nothing but the truth and I feel very certain that your assistance will accomplish much good. * * *

My response, written Dec. 16th, in part follows:

I understand that in some cases, at least, you are convinced that the handwriting is like the handwriting of the purported communicators in life. Others who have not written through Mr. Keeler have been so convinced, and I do not understand that he ever enters a disclaimer, though I learn that he sometimes says that people can judge for themselves as to that, or words to that effect. I am not criticising him on that score. The fact which I am pointing out is that you and others claim to have received scripts through Mr.

Keeler which are convincingly like the life writing of the persons purporting to communicate, and Mr. Keeler does not dissent when such statements are made. Now this is something which can easily be submitted to expert judgment, but which very seldom is.

At this stage I propose to neglect all the physical conditions surrounding the experiments in getting the writing, and confine myself to the one question whether in the cases of persons deceased and unknown to the medium (other than the signatures of eminent persons) there can be found scripts which convince experts whose testimony is taken in court that they are identical with the writing of those persons when living on the earth.

On the 18th Mr. Burr continued to urge his view that the physical conditions which he conceived governed the sittings should be taken for granted and be made a factor of the handwriting test. He wrote:

I am running the risk of having an adverse opinion expressed by handwriting experts, for the reason that, an opinion based upon conditions of which the handwriting expert has no knowledge, cannot be reliable or correct. * * *

And the next day response was made to Mr. Burr, further defending the position that a handwriting test, as such, should not be embarrassed by any extraneous assumptions or facts whatsoever; that handwriting remains what it is, no matter what are the physical conditions under which it is obtained.

My idea was to take one thing at a time, and the thing which I could study at present. The claim is made regarding some of the scripts in your possession, and also of the other scripts gotten for various persons through Mr. P. L. O. A. Keeler's mediumship, that they are identical with or present convincing resemblances to, the life scripts of the purported writers. That claim is either correct or it is erroneous. And the best way to determine that sole question is to submit the scripts to those who have made the determination of handwriting a long study, and who will give detailed reasons for whatever judgment they arrive at. If they decide that the scripts alleged to be of spirit origin are not in the handwriting of the persons

as they wrote in life, and if it proves on other grounds that nevertheless the writing *was* by spirits, then we shall have to frame our theories to fit the apparently discordant facts to reconcile them. I think that you agree with me.

Mr. Burr's next letter is printed in full.

The first problem before you and your expert associates is to determine whether I wrote the messages recorded on exhibits in my book. I enclose for you twenty signatures, all of which have been written in the course of business and without any thought that they could ever be used for comparison. At the conclusion of my book, you will find a facsimile of my signature. Take these twenty signatures, any and everything you can find in my book, and "go to it." I do not ask you or your experts to take anything into consideration with respect to me. These signatures were written by my mortal hand and under such circumstances and conditions as render a proper state of facts for expert judgment. I will accept the opinions of your experts for full face value and give them all the credit which is generally considered that expert testimony is entitled to. Render your decision and the reasons therefor. I want your decisions to be in such form that if, at some future time, we desire to publish them, that may be done.

The question before you and your experts is "did William H. Burr, the person whose name is signed to the twenty enclosed documents, write any of the exhibits shown in written communications from the spirit world?" I expect that the conclusions and opinions will be such as may naturally be expected from those who are experts relating to handwriting.

Concerning the question above mentioned, I will forward you other exhibits upon receipt of your decision concerning the enclosures.

Very respectfully yours,

(signed) W. H. BURR.

The proposal in the above letter at first seemed nothing less than grotesque. But perceiving that the writer's real, and quite legitimate motive, was to test my ability to give intelligible and satisfying reasons for my judgment in a matter of handwriting,

namely his own, concerning which none in the world would suspect that he could be mistaken, I readily assented.

Dec. 20, 1919.

MR. WILLIAM H. BURR,
Rochester, New York.

Dear Sir:

It would never have occurred to me to question whether or not *you* wrote the scripts presented in your book, though if you had done so, and I had at hand sufficient of your writing, the fact would doubtless have been discovered without any suggestion on your part that we should proceed upon that possibility. In the nature of things it would have been improbable in the highest degree that you should have done such a thing, and the idea did not even enter my head. Nevertheless, you have asked me to take the proposition into consideration, and I have cheerfully done so.

At first thought, it would seem to mean a task of great magnitude to decide on given grounds that you did not write *any* of the scripts in the book, since there are so many given there. But sometimes a signature possesses persistent peculiarities which make it possible to make swift comparisons and arrive at conclusions sufficiently well supported by data which it is possible definitely to lay down for certainty, even if one does not take pains to pursue the examination exhaustively. Fortunately, this is the case with your own signature, with the advantage which I have from studying not less than twenty-five examples of it, the twenty which I received from you this morning, the one in facsimile in your book, and four appended to letters received from you. It has not taken me more than two hours to determine that, in my opinion unquestionably, you did not write any of the scripts shown in the book. And now for my reasons for this judgment.

I. (A) William H. Burr has a trick when writing "ll" of making the second "l" taller than the first.

Double l is found among his signatures received today 13 times, in the book once, in signatures of letters 3 times and in other words twice or 19 times in material in my present possession. In 16 cases the second *l* is decidedly higher than the first, in two cases somewhat higher. There is but one exception to the rule, where the *ls* are of the same height.

(B) In the scripts of the book the name in its different forms, "William," "Willie" and "Will" occurs some 15 times (I am not certain always of the exact count, but it is near enough for practical purposes). In every one of those cases, unless any have escaped me, the *ls* are of even height, as is more customarily the case in handwriting.

As I look over the text of the various scripts, I can find no alleged writer who has the peculiarity which is so pronounced in the writing of Mr. William H. Burr. There are very few instances where the second *l* is higher. Every rule is subject to exceptions, and I doubt not that if I had a much larger number of the signatures of Mr. W.H.B. I should find several where he has failed to make his second *l* higher than the first.

For example, "William Burr" writes the word "William" 6 times, and three other words contain the double *l*, and in every case they are even.

"R. G. Ingersoll" makes an even double *l* in each of the five instances where he writes his last name.

II. (A) William H. Burr almost invariably writes the two final *rs* of his name so that taken together they closely resemble the *u* which precedes them. The top of each is a point not different, as a rule, when viewed under the glass, or with the naked eye, from the points of the angular *u*. In short, the name looks like Buu. Probably only when he takes conscious pains does this peculiarity fail to appear. Out of 25 signatures before me, the only exception is the fac-simile in the book.

(B) The name Burr occurs in the scripts of the book some 19 times. In all cases save two or three the distinct flattening of the upper part of the *r*, which stamps its identity unmistakably, is found. In the other instances, the form of the *r* is that which is similar to that letter in print. In no cases are the *rs* in the name "Burr" made as W.H.B. makes them. In some instances the writing is so small that a glass is useful to make the distinction clearly evident.

III. (A) Another peculiarity of the signature of William H. Burr is his habit of making the cross-bar of H, coming from the foot of the second upright stroke, reach clear to the top of the first perpendicular stroke, or higher. There are only 3 exceptions in the

25 examples before me. In 15 cases it extends higher, and in 7 as high. In 3 cases it is not so high.

(B) With the great majority of writers in general the cross-bar strikes the first perpendicular at about half its height, or at least below its top. Capital H. is found among the scripts in the book some 22 times (in plates 3, 5, 7, 11, 13, 17, 19, 21, 23, 24, 25, 29, 30, 32). And there is not a single case which I have noticed where the cross-bar reaches higher or as high as the top of the perpendicular initial stroke. In every one it meets it below the top, and generally at or near the median point.

IV. (A) William H. Burr, when he abbreviates his first name, writes the *m* very high, small, and usually represented by a mere jiggle. This is the case in all of 7 instances before me, and in none of them is there any horizontal or other line drawn under the *m*.

(B) "William Burr," in the spirit scripts of the book, abbreviates his name once (plate 6), "William Reed" does so four times (plates 13, 23, 25, 29), and "William C. Riffle" does so once (plate 5). In none of these 6 cases is the *m* written so high up, in none of them is it a mere jiggle, and in all there appears a horizontal line beneath it.

V. (A) William H. Burr generally makes the upper half of that portion of Capital *B* which is to the right of the upright stem smaller than the lower, flatter to the stem, cramped and ungraceful. In two instances he rounds out the upper hemisphere and slights the lower. In but one out of 25 instances we find two well-rounded halves.

(V) (B) But "Franklin Burr" in 5 out of 6 instances, "William Burr" in all of 6 instances, and a number of other alleged writers who use the Capital *B*, make either excellently or fairly rounded and well-formed letters. I have failed to find one which shows the peculiarities which are prevalent in the examples of the same letter as written by W.H.B.

Other tests could be given, but in this case it does not seem to me to be worth while. Those which have been given are sufficient to exclude William H. Burr from among the possible writers of the scripts in the book, since the discrepancies pointed out are too nearly invariable to allow of the possibility that they are deceptive.

Respectfully submitted,

WALTER F. PRINCE.

The next two letters are rather long but as they are illustrative of what may be termed respectively the legalistic and scientific methods of procedure, two methods which, whether or not the former is correctly named, are essentially at war with each other as applied to all sorts of subjects, it may be worth while to introduce them.

December 24th, 1919.

MY DEAR MR. PRINCE:

I have received your letter of December 20th, in which you give an analysis of my handwriting, together with your conclusions that I did not write any of the scripts found in my book. I am surprised and amused to discover that you have learned more about my handwriting in two hours than I had learned in forty years. I had never before noticed that when I write double l, the first l is much lower than the second. I had always known that my double r was conspicuously poorly written; that it was many times taken for n and my name has been written and pronounced "Bun" rather than "Burr." The facsimile signature at the end of my book, I have just discovered is not a fair sample of my handwriting. This is due to the fact that I tried about fifty times to get a signature which I thought interested persons would be able to correctly read; but I find, upon careful scrutiny, that the W is not correct, nor is the connecting link between the H and B, nor the r's characteristic. However, notwithstanding all of your evident discoveries concerning my handwriting, and notwithstanding my own ignorance concerning it, we have arrived at the same conclusion, namely that I did not write any of the script shown on the plates in my book.

We now come to another field of investigation. The searchlight of expert opinion is to be thrown upon the scripts and writings shown in all of the plates in my book. I had before written you that I should abide by and consider expert opinion relating to this subject of value only in so far as the expert shows himself possessed of qualifications to judge. When my own handwriting was involved, that was produced under ordinary conditions which are fully known to an expert, hence no unusual condition of facts had to be taken into consideration. But now a different condition of facts arises. Expert opinion seeks to sit in judgment of conditions, some of which is known and some it does not know. Hence I desire that all misunder-

standing must be avoided and all conditions must be fully agreed upon before the investigation begins. I therefore submit two specifications and several hypothetical questions based upon these specifications and request that those who shall assume to answer these questions, or express an opinion, must do so assuming that these communications were written under the exact state of facts mentioned in one or the other of specifications—one and two. That they were so written, I am, in some instances, abundantly able to prove by the best evidence which is known to the courts—the evidence of eye witnesses. For the purposes of this investigation, it will be necessary for you to assume that specifications one and two are true, as a question of fact, and proceed upon that assumption. Conditions are as follows:

Specification One: An infinitesimal piece of ordinary slate pencil is placed between two perfectly clean, ordinary slates. These slates are then securely tied together and then placed in the bright sunlight upon a table and continuously remained, in the presence and full view of two or more persons, in this condition, with no human hand within five feet from them, until sixty minutes have elapsed. They are then taken from the table, then untied, and upon the inner surface of the slates appear written letters, words correctly spelled and intelligent, correctly composed, capitalized and punctuated statements which are apparently written in the handwriting and signed by those whose physical body has been in the grave for many years.

Specification Two: An infinitesimal piece of slate pencil is placed between two ordinary clean slates. These slates are then securely tied together, placed upon a table in the bright sunlight and left there in full view for thirty minutes. The slates are then picked up and held between the thumbs and fore-fingers of persons sitting on opposite sides of the table. While so held, sounds resembling the dotting of i's and crossing of t's and the very rapid motion of a pencil upon the inner surface of the slates are plainly heard and the vibrations of the slates were plainly felt. The strings are then removed from the slates and then, found written upon the inner surface of the slates are letters, and words correctly spelled and sentences correctly composed, capitalized and punctuated and apparently in the handwriting and signed by those whose physical bodies have been in the grave for many years. Upon some of the

slates conditioned under the terms of specification two, five different colors are found.

QUESTIONS.

Question 1: What is the range of investigation and experience of the witness which enables him to be an expert witness relating to scripts produced under either specification one or two?

Question 2: Assuming that written communications, apparently in the handwriting of those whose physical bodies have died, have appeared upon slates under conditions described in specifications one or two, has the witness ever witnessed such results? Answer yes or no.

Question 3: Under conditions of question No. 2 has witness any knowledge of how such results obtained?

Question 4: Assuming that results described in specifications number one and two are produced, if witness has no personal knowledge of how results described in said specifications are produced, upon what ground may witnesses claim special knowledge of value in determining how or by whom the said writings described in specifications one and two are produced?

Question 5: Assuming that conditions described in specifications one and two are true, is it not true that the scripts produced under said specifications are entirely without the range of experience and knowledge of the witnesses?

Question 6: If it is true that the witnesses have no special knowledge or information relating to the conditions under which, or the method by which, or the identity of the force which produced the results described in specifications one and two, does it not likewise follow that the opinions of said witnesses must be confined exclusively to the question of whether the acknowledged scripts under examination resemble, or are similar to that found upon the slates, and that said opinion can carry no weight except the technical opinion as to characteristics only.

I think the foregoing specifications and conditions are satisfactory to me. I feel sure they will be to you, for I am satisfied that you are fairly and judicially trying to arrive at the unbiased truth. I am glad that you know that I am actuated by the same motives. My object in propounding these hypothetical questions is to confine the range of inquiry within its proper limits and to point

the scope of scientific inquiry concerning these scripts from side stepping limits where it belongs.

If these conditions are agreeable to you, please advise me.

Respectfully yours,

WILLIAM H. BURR.

Dec. 27, 1919.

MY DEAR MR. BURR:

I am glad that you were interested in my report on the question whether you wrote all or any of the scripts shown in your book, which, with some of the more impressive reasons for so deciding, declared that you could not possibly have done so, on the basis of the handwriting alone.

It seems to me that the next question to which I propose to address myself, whether certain of the scripts in the book show the characteristics of the life scripts of the persons purporting to write them, should be decided upon the same basis exactly, that is, the characteristics of the writing alone, unembarrassed with any other considerations. When an expert is asked to examine handwriting in order to give testimony in court, the question is not put to him whether X wrote a certain document, provided that X was situated in a particular specified manner, or Y, who is related to the suit was situated in a particular manner, but solely if X wrote it. Is that not true? And is there any other logical way of procedure?

I have for many years accustomed myself, when investigating a particular matter, not to let any other consideration not directly pertinent interfere. I have noted many instances of minds which get bound by some dogma or preconception so that they are not free to act upon a question which the prepossession or dogma stands in the light of. For example, no Adventist can view the evidence for the survival of the human spirit squarely, since the Adventists have a dogma that the spirits of the dead are non-existent until called up at the Judgment day. It seems to me that if one is examining the doctrine of evolution, for instance, he should put aside for the time being any biases he has imbibed from his literal interpretation of the book of Genesis.

Now if I should proceed to the examination of the scripts in the light of what you say about the physical conditions under which the

writing appeared, it seems to me that I should be working, under a fatal bias, or at least a dangerous one. What I propose is to determine, first of all, the sole question, "Is the handwriting in the scripts purporting to come from the spirit A.B. the same handwriting that A.B. employed when in life?" If I am going to make the examination fairly I should do so unbiased by any considerations of conditions under which the writing was produced. If A.B. wrote it so that the characteristics of his writing are there, the conditions make no difference, the writing speaks for itself, or it can be made to speak by one who is measurably expert, and who gives satisfactory reasons for his judgment.

Jan. 7, 1920. At this point my letter was set aside by an unavoidable rush of work. I will now add that I am willing to take up other points after that of the handwriting is examined. The first thing, as I look at it, is to pass upon the question whether the writing is that of the persons who are said to have written it, the reasons to be given for the verdict. Of course, if the reasons are not good, the opinion expressed is subject to rebuttal, and it is up to the "opposition" to show that the reasons are insufficient, though they should evidence themselves, as well as did the reasons given why you could not have written the scripts, by reference to the examples cited.

The next thing which could be undertaken, possibly, would be to show that the writing in the various spirit specimens was, or was not, written by one hand, with reasons not set forth in detail.

The next thing providing that the right material were at hand, might be to show, in case the scripts were all by one hand, by whose hand they were written. That would not be incumbent as a duty, but would be relevant and worth while, provided they were written by one hand, and the acknowledged handwriting of the true writer were at hand. I am not prejudging this part of the case, and this has more than one aspect. But it certainly seems to me and I think that you will agree with me, that each particular factor of the case should first be tested by itself, unembarrassed by the others, and afterward they should be considered in combination.

At the same time I am perfectly willing to reply to your queries. I assume that you have retained a carbon copy of your letter, and therefore, for brevity, and to save time, refer to the questions by their respective numbers in your letter.

1. I personally profess to be able to judge the handwriting of scripts and to determine whether or not they are produced by the person to whom they are attributed, provided there is appropriate material furnished for comparison, no matter under what conditions the scripts were written, as these are irrelevant to that particular question. As to what I know about "slate-writing" see below.

2. No.

3. I have a great deal of knowledge, *pro* and *con*, as to how they are said to be obtained. Furthermore I have a great deal of knowledge in regard to the claims *pro* made by the particular medium in connection with whom the scripts under discussion, and the explanations and specifications *contra* in the same connection.

4. Answered under the above figures and throughout this letter.

5. I have already stated that the question of the genuineness of handwriting stands on its own merits, and is decided by tests which I have shown that I know how to apply, and that I have a good acquaintance with the claims *pro* and *con*. which relate to "slate-writing" in general and that done under the mediumship of Mr. Keeler in particular, which would enable me to arrive at a judgment for which I could give specific reasons were I admitted to sittings.

6. Answered substantially under the above figures, and throughout this letter. I have special knowledge, and the question of the conditions is irrelevant to the present inquiry. At this stage the witness or witnesses will testify solely as to the identity or non-identity of the writing with other examples submitted. Not merely that they "resemble, or are similar to" the examples of life script, but that they *are* or *are not* in the same handwriting, with reasons for the judgment. I do not propose to let any consideration affect this judgment, and the guarantee of this will be in the reasons set down. In turn, when we take up the matter of physical conditions, if we do, the matter of handwriting must not enter into the consideration of that branch of the inquiry.

I hope and believe that this will be satisfactory to you.

Sincerely yours,

WALTER F. PRINCE.

The purport of Mr. Burr's letter of Jan. 9, 1920, is so obvious from the reply made to it that I do not feel it unfair, in the interests of economizing space, to print extracts from the latter only.

Jan. 10, 1920.

MY DEAR MR. BURR:

I will concede that, to put the matter in its bluntest and most extreme form, it is conceivable that under the peculiar conditions of getting slate-scripts from spirits through the psychical energy of Keeler, the medium, the handwriting might take on some or all of the characteristics of the handwriting of Keeler. I have always been inclined, since my attention was called to this species of phenomena, to grant this. In that case the expert could not absolutely determine that the writing, as an act, was the work of Keeler, but still it would be true that the handwriting as a substantive fact, was either his or a blend of his and the other person's whose characteristics also appeared in a convincing measure. And the matter of the handwriting being "a. similar; b. dissimilar; c. identical, with the communications written on the slates shown" should be settled on its own merits, for the degree of similarity or unsimilarity is the same whatever the conditions under which the writing was produced, while it is very true, of course, that those conditions affected or accounted for the similarity or dissimilarity.

Take the hypothetical cases brought forward by you, of the man who writes while standing on his head, blindfolded, or swimming, the attitudes and acts either would or would not alter his handwriting, presumably the former. Very well, the expert would, if his opinion was worth anything, report accordingly, that the handwriting was the same as that of the scripts submitted for comparison, or that it showed such and such deviations as a tremulous quality, etc.

Take the cases in your own investigations, which you mention. In plate 27, you believe that the writing of all the eleven names is by the same hand, whatever hand that is. If you are correct, the testimony of the expert should accord. You are positive that the signature on plate 21, of Winifred Huggins, was not written by her, but that the genuine signature appears elsewhere. These two are questions of fact, which, if you are right, the expert should decide in the same way. Whether he differed or agreed he should give his reasons in such a way that they can be apprehended clearly. You are positive that the communications purporting to come from J. A. Garfield actually have the characteristics of his life script to a convincing degree, and you go farther than you allow the expert

to do and say that "the hand that wrote the autograph signature in 1876, is the same that wrote both of the messages." Furthermore, that they "will bear any test." Very well, that is just what the expert in handwriting is for, and it is the test which I propose and to which you are agreeing. If the handwriting of the scripts you got and the handwriting of Garfield in life are the same, or so similar, the identity or resemblance is a fact utterly regardless of the conditions under which the former appeared. * * *

I am very glad that I have letters by Mr. Keeler, for these will be absolutely necessary to an exhaustive examination of the handwriting question. Where there is deviation from the normal handwriting in the case of certain of the signatures and scripts, which you have mentioned, then the question is very interesting, from the point of view of any theory that one adopts, as to whether there was a dependence upon the medium which manifests itself in the writing at times.

A letter from Mr. Burr dated Jan. 13th was accompanied by life signatures of James A. Garfield, Rutherford B. Hayes and Elbert Hubbard, also certain scripts, two signed "W. H. Burr" and three signed "G. C." referred to in this paragraph.

Jan. 13th, 1920.

* * * I send you likewise six different scripts in a sealed envelope. I do not desire to state who wrote any of the scripts in this envelope, but I ask you and your experts to determine whether and state, if you desire, positively, whether the one who wrote any of these scripts contained in this envelope wrote any of the communications found upon any of the plates shown in my book. If so, state which ones and your opinions for your conclusions. * * *

The letter finished with this kindly expression:

I am pleased and satisfied with your evident desire to be fair, impartial and just in your conclusions. Hence, I submit the case, hoping that, through the position of confidence and respect which your institution sustains before the scientific world, some little progress may be made towards solving the great and serious task before you. * * *

It was evident that I was being put to another initial test of my ability to discriminate and identify undesignated and cryptic scripts. My reply first dealt with the two undesignated scripts and the one signed "W. H. Burr."

Jan. 16, 1920.

* * * Before I saw your name on one of them, I knew that these were in your handwriting. These are in the same writing as the samples given in your book on Plates 7A and 7B. I may designate these four samples as 7A(1), 7A(2), 7B(1) and 7B(2). The penciled samples written lengthwise which you sent I will designate as I have numbered them on the back, N 1, N 2, and N 3.

"E" in N3 is practically identical with same in 7A(1).

"H" in N3 is practically identical with same in 7A(1)

"T" in N2 is practically identical with same in 7B(2)

"D" in N1 is closely similar to same in 7A(1)

Compare "messages" in N1 with "messages" in 7B(2), especially as to the "g" and the odd tilted "o."

Compare "for" in N1 with "for" in 7A(1), all three letters but especially the "o" made like an undotted i.

Compare "any" in N2 with "any" 7B(1), and observe the curve in "a" overhanging the perpendicular, and the "n" made like a u.

Compare "to" in N2 with two examples of word in 7A(2), especially the "to" in the 1st line, where the "t" is represented by a single curving stroke. Also all have the peculiar "o," as if the right half of it were cut off and removed.

Compare "spirit" in N2 with "spirit" in 7A(1), 7B(2). Same "s," "p" "r" like undotted i, similar "t," and in pencil script and 7B(2) the "i's" are undotted.

In N3 see the Burr habit of making the second "l" in "ll" higher than the first. The same observable in three cases out of four in 7A, 7B.

In N2 and N1 the capital "I" is made with two distinct strokes which do not touch each other at the top. We find the same in 7A(2), and twice in the word "Ingersoll."

It would be possible to give other tests, but as this is not a crucial one, it does not seem to be worth while. The slant of the

various samples, the spacing, and all the general characteristics are the same. There are no dissimilarities of account.

There is no doubt in my mind that the "G.C." scripts are written by the same hand as the "G.C." script in the book which is written backward. But there is no object gained by comparing in detail one purported spirit sample with others supposed to have been written by the same spirit. On any theory, it would be expected that these should present similar characteristics. Why attempt to prove a proposition which no one disputes?

It is very hard for me to get time to do this work at all, but if you wish to go on and by methods which do not quintuple the time necessary to perform it, I will proceed. In the meantime, I am taking the utmost care of the articles sent.

By this time Mr. Burr seems to have become reconciled to the methods proposed, and to have acquired from the result of his counter-tests some confidence in the ability of his correspondent to identify and discriminate between scripts. The following is from his letter of Jan. 20th:

* * * I am glad to know from your letter, just received, that your conclusions are *entirely correct*. I wrote all of the questions by you designated N-1, N-2 and N-3. After these questions were written, they were laid upon the table in the bright sunlight between Mr. Keeler and myself. In less than ten minutes, the blue pencil writing appeared upon my questions above referred to, while they were yet folded and lying upon the table where I had put them. Your conclusion that the same hand wrote the back-hand script shown on plate 28 in my book wrote the three scripts in blue across the face of N-1, N-2 and N-3 is entirely correct.

They were all written under precisely the same conditions described and I am certain that they were all written by an invisible force and not by mortal hands. While without positive proof, I am persuaded, beyond any question of doubt, that the one who wrote the communications on plate 28 and the communications in blue across exhibits N-1, N-2 and N-3 was George Christie, Mr. Keeler's guide, who many years since passed from mortal life.

I am entirely satisfied with your methods, reasons and conclusions.

I do not wish to impose upon you any unreasonable or unnecessary burden. Henceforth, proceed in your own way in search of truth concerning anything and everything which I have or may send you in the future.

On the 21st of January Mr. Burr sent a box of materials for study, thus listed in his letter three days later :

MY DEAR MR. PRINCE:

I sent you three days ago a package containing the original slates of which photographs are printed in my book now under investigation by you. The originals for the cuts are as follows: Nos. 3, 6, 7, 8, 9, 10, 13, 19, 23, 26, 27, 30, 31 and 33. For purposes of convenience will you kindly refer to these originals and cuts under the numbers herein given.

I likewise sent to you for your examination, the following signatures, with more or less writing accompanying the same, as follows:

The signatures and writing of George Raines, plates 3, 7, 19.

The signatures of Wayne Westcott, taken from contracts obtained by him for a corporation while in my employ. I know that these signatures were made by him in the ordinary course of business. I know that they are his real signatures. His signature appears on plate 13.

The signature of J. B. Perkins, shown on plate 13 and elsewhere in my book.

The signature of F. A. Young, shown on plate 16.

The signature of Arthur W. Moore, shown on plate 13. I might add that Mr. Moore generally signed his name "A. W."

The signature of Charles Simonds, shown on plate 13. I might add that the capital "S" was made by him in two different ways. Later on, I will supply you with other signatures.

The signatures of Ida Cary, whose name I have, all through my book, incorrectly spelled Ida "Carey." The signature on the paste-board cover was written by her in the hymnal used by her more than forty years ago. The second signature, you will notice, is her receipt for her legacy in my father's estate. I do not know where any more of her writings can be obtained.

I enclose likewise, seven pages written by my brother Frank,

whose signature appears on plates 1, 2, 3, 4, 5, 19 and 29. These scripts were written a few years before his transition. I wish to say in this connection that he never signed his name, while writing to members of the family, other than as "Frank." While addressing questions to him in my communication in the presence of Mr. Keeler, I always addressed him as "Franklin," but the messages were always signed "Frank" as he always did in life. Two reasons existed for my thus addressing him—one is that I have two other relatives in spirit life whose names are "Frank Burr;" the other reason was that his identity might be more clearly proved to me by receiving a message signed in the familiar way, when the question had been otherwise directed. * * *

There were also several other exhibits, cryptic writing on handkerchiefs, etc., not worth mentioning because not used in the investigation. Mr. Burr's letter ended thus:

I think the exhibits already sent you are all you will care to investigate. I sincerely hope they will be useful to you in the great work you are performing for the scientific world and for humanity. Do not hurry your investigation on my account. I could not ask you to make it for me alone. I hope the task will not prove too burdensome.

I thank you for what you have already done and thank you in advance for what you will do. I shall await your reports with a great deal of interest. I would suggest that you mark, at your own convenience, the articles sent you as exhibits for the purpose of identification.

DETAILED COMPARISON OF SCRIPTS.

(*L. S.*==*Life Script*; *S. S.*==*Purported Spirit Script.*)

FRANK BURR.

The *L. S.* of "Frank" is very similar to the same word in *S. S.* of Pl. 1. The "F" in Pl. 1 is very nearly the same. But out of 8 (including the one in the book) there is not one where the "F" resembled the same letter in Pls. 2, 4 or 19. And in every one of the life examples the "r" in that name begins above the line and resembles *v*, while in the *S. S.*s it begins where the line would be, except in Pl. 19, where the exception is caused by its

being joined to "F", and with the same exception the letter looks what it is—an *r*.

I have before me but two life examples of "Burr", which I regard insufficient, but in both these the "r" is like that in "Frank", and not like the *r* in that name, with flattened top, of the S. S.

FINAL *t*. (excluding "that", where a single mark serves in L. S. as a bar to both *ts*. as usually is the case in the S. S.) In 47 cases, as counted, of the L. S., all but 2 have a separate mark representing the crossing of the *t*. But in the S. S. there is only 1 out of 15 cases where this is found. In all the rest a curve to the right of the *t* stands for the cross bar.

SMALL *y*. In L. S. it is without loop 47 times, with 5 times. But the contrary rule prevails in the S. S., where final *y* is without loop 2 times, with it 20 times.

FINAL *g*. In the L. S. this is without loop 26 times, with 16 times. In the S. S. the ratio is 5 to 5.

INITIAL *t*. In L. S. out of 85 examples, not one has a loop at the bottom. But in the S. S., out of 23 examples, 7, or nearly one-third, have loop.

CAPITAL *I*. In 13 examples of the S. S., every one ends with a round open large curve, or a smooth double one. In no instance does the final curve turn to the right and cross the stem. But in the L. S., 30 examples, there is not one like those above described. In 18 of these, the upright stem is crossed by a curved line. Others end in a very small curve or in something like a dot.

INITIAL *s*. The L. S. has the "Greek" form (resembling the English printed form) in every one of 39 cases. But in the S. S. the other, or looped form, is found in 4 out of 5 cases.

SMALL *e*. In L. S., out of 210 cases, 90 are in the "Greek" form. In the S. S., out of 84, none are in the "Greek" form.

THE WORD *to*. There are 27 cases in L. S. In more than half of them, the *o* drops below the level of the line, and the pen travels up and back, crossing the *t*. Otherwise there is a separate line to cross the *t*. But out of 6 examples in S. S., only 1 drops the *o*. And the line carried up and back from the *o* in no case more than touches the stem, which is never squarely crossed in forming this word.

THE WORD *of*. In the 3 examples of S. S. there is a pe-

culiar and distinct loop well above the *o*, before the pencil travels on to the *f*. In the 14 examples in L. S., there are instances where the pen goes above the *o* making a little tick before going on, but no case of the distinct and odd loop.

The loop above initial *o* is likewise frequent in other words than "of" in the S. S., but very infrequent in the L. S.

Besides, all 3 of the cases of the word "of" in the S. S. have an *f* terminating in a loop to the left of the stem, while not one of the 14 cases in L. S. has loop to the left; it is invariably to the right, according to the more usual custom.

INITIAL *w*. There are 41 examples, as I make it, in the L. S., and with only 6 exceptions the two halves of the letter both describe rounded curves at the base, while there is no instance where both bases form sharp angles. The exact contrary is the rule in the S. S. Out of 11 instances, there are only two which show the rounded bases. All the rest have the sharp angles, aside from 3, in which one or both halves of the letter have loops. And there is no instance of such a loop in the L. S.

These tests are surely sufficient, and it would be simply wearisome to go on, as could easily be done. The tests are of unequal value, but all significant, while some of them show disparities in such number and with such uniformity that a single one of such tests would disclose to a student of handwriting that the Life Scripts and the purported Spirit Scripts could not have been produced by the same person.

GEORGE RAINES.

The material for comparison consists of two pages of L. S., one in pencil, the other in ink, the address on an envelope and in six signatures, 4 being detached. Also of the S. S. attributed to George Raines, and found on plates 3, 7 and 19, two of these difficult to read.

All but one of the 6 life signatures are written with the first name abbreviated to "Geo." All 3 signatures in the S. S. have it written in full. Considering that "William Burr" is abbreviated to "Wm." once, "William Reed" to "Wm." 5 times, "Charles Bissell" to "Chas." twice, "Charles Simonds" to "Chas." 3 times, "Charles A. Young" to "Chas." once, "Franklin Burr"

to "Frank" 4 times, and many communicators give only the initials preceding the surnames, it is odd that George Raines should not once have written his name as he was in the prevailing habit of doing in his lifetime.

In the L. S., the *R* is a very peculiar and distinctive feature of the signature. It is very high, and narrow for its height, and usually overtops the *G*. But in the three S. S. signatures, it is a fairly rounded letter in normal proportions to the *G* and remainder of the signature. There is no resemblance between the two types.

Another peculiarity of the L. signature and of the rest of the L. S. is that there is a decided tendency for the strokes which connect the letters to approach the horizontal. This gives a distinctive stamp to the whole script. But this tendency does not exist in any of the S. examples.

No capital *G* in the S. S. is made as it invariably is in the L. S. In the latter the tail stroke is followed by a little curve to the left of it, which the pen almost retraces as it goes to the right to begin the next letter without lifting. In the S. S. the *G* ends in a straight downward line, and there is a break before the next letter.

There is no instance in the L. S. of an initial *t* made simply of a downward stroke terminating in a loop to the left crossing the stem, as this is formed in 3 cases out of the 4 in the S. S. (Pls. 3 and 7); but in every one of the 11 cases in the L. S. the pen leaves the upright by a stroke to the *right* of it.

In all the signatures but one in the L. S., the final *s* is closed at the bottom, and then the pen sweeps to the right. In none of the S. S. is that feature found. Nor do any other of the 3 *s*-finals in the S. S. have this feature, which is evenly divided in the L. S., apart from the signatures.

The slant of the S. S. oscillates between the perpendicular and either a little to one side or the other of the perpendicular. There is no place in the L. S. where this peculiarity is found, but everywhere the slant is there decidedly forward.

There is an even angularity in the L. S. utterly wanting in the S. S.

The S. S. has the word "*to*" once (Pl. 3) and it is of a queer shape, like a forward-inclined *k* joined at the bottom. There are

three examples of the word in the L. S., and none have the remotest resemblance to this.

The word "Dear" in the S. S. (Pl. 7) and in a life note are dissimilar as to every letter.

There are several letters occurring but once (legibly) in the S. S. which are made differently in the L. S., but because they occur but once I put little dependence in them. Such isolated cases taken together, however, add to the strength of my opinion. For example, the *ys* and *gs* in the L. S. go straight downward, otherwise than the *g* in "thing" (Pl. 7).

Of course there are isolated resemblances, as between most scripts. The *B* is made considerably in the same fashion, but *B* is a letter which at least one-half of writers make after a similar manner, and is not nearly so useful a letter for a test, consequently, as some others, as *I*, *A*, *S*, and *J*.

The discrepancies indicated above make it impossible that the S. S.s attributed to George Raines could have been made by him, if he retained his motor habits.

CHARLES A. SIMONDS.

The material for comparison is one page of L. S., with signature appended, and the S. S. on Pls. 6, 13, 23, 29. There was enclosed and sent by Mr. Burr another ostensible L. S. (probably as a test of my ability to discriminate the L. S. from the S. S.), but it is certainly a S. S. But as it is not yet acknowledged as a S. S., which it certainly is, I will not add it to the stock of S. S.s for comparison, but confine myself to those in the book.

In the first place, the Spirit Simonds scripts are not consistent with themselves, but represent three, or at least two, of what the author of the book considers "distinct and different types of handwriting" (p. 104). The script of Pl. 23 is plain, that of Pl. 13 is ornate. The script of Pl. 13 is not only somewhat ornate, but it is nearly perpendicular, and the letters comparatively well-rounded, but that of Pl. 23 is slanted well forward, is plain, and the letters have a narrow cramped angularity. There are identifying peculiarities in all these scripts, but the divergencies just pointed out would be very singular in the writing of one person, unless produced by an effort.

The capital letters found in common in the L. S. and the S. S. are A, C, D, H, S, and T.

C. The L. S. has 7 examples, the plates of S. S. 3 legible ones (in Pls. 13, 23, 29). The L. S. shows a peculiar type of the letter, uniformly maintained. The S. S. has differently shaped Cs, but none of this odd form.

D. The two examples in the L. S. are very wide to the right of the stem, and narrow to the left; while the one S. S. sample (Pl. 13) is the reverse in both particulars.

S. The 5 Ss in the L. S. are various in formation, and so are the 3 in the S. S., but 4 of the former find no counterpart among the latter.

T. There is no resemblance between the simple one of the L. S. and the ornate yet awkward one of the S. S. (Pl. 13).

H. Not the same. (See top line of L. S. and Pl. 29.)

A. Similar (Pl. 23).

There is a great diversity of *os* in the S. S. In a number of cases it has a loop drawn through or actually over the top. Examples of this rather odd formation are found in the words "contemplate", "don't", and "Simonds" of Pl. 13, and "command" and "Simonds" of Pl. 29. Nothing of this sort can be found among the 14 *os* of the L. S.

The 7 *ds* of the S. S. all end in an upward curve. The 2 in the L. S. end in a line shooting far below the line.

In Pl. 13, he must have aimed at novelty, for here nearly every *n* is made like a *u*, of which there is not a single instance in the 7 *ns* of the L. S.

The S. S. of Pl. 23 is so cramped (being of another "type" of writing, though supposed to be written by the same man) that no *b*, *h* or *l* has a loop. But in the remaining plates, the "Simonds" writing has 18 of these letters with loops, and 3 without. But in the L. S. the rule is reversed, 5 being looped, 13 not.

All the 4 L. S. *hs* have high unlooped stems, while all but 2 of 12 *hs* in the S. S. are looped.

The *k* in the S. S., of which there are 3 cases, lack the lofty stem of the 3 *ks* of the L. S. and are markedly different in general structure.

Among the 7 medial *ts* of the S. S., there is no curious forma-

tion, such as twice found in the L. S., in the repeated word "collections."

Of course some letters are similarly formed, but the divergences noted are too many and uniform to belong to a single writer.

The S. S. signatures every time leave out the middle initial "A", exactly as Mr. Burr did in his letter to W. F. P. of Jan. 26, 1920 (even with the opportunity to refresh his memory), and probably did in his note invoking the spirit at the time of the sitting. But would Simonds have had more difficulty in recollecting his middle initial than his first name? I venture to say that no life-signature of his will be found lacking the middle initial.

Unless a spirit takes on ways of handwriting which were emphatically not his in his life on earth, the evidence is overwhelmingly against these two sets of writings, L. S. and S. S., having been produced by the same person.

CHARLES T. A. YOUNG.

The material for comparison is exceedingly slight, being one life signature, and a spirit message consisting of a signature accompanied by three words (Pl. 16).

But the life signature is fortunately a very peculiar and individual one. Probably no mortal could be certain what the first part of the signature is, apart from outside information. Mr. Burr's letter refers to him as "F. A. Young," and certainly the initial hieroglyphic looks as much like an F as anything, unless an R or an A falling backward in a fit. A hand very accustomed to writing executed the signature, and when any such person introduces such an arabesque as a part of his signature it is always a cultivated and cherished product, and his bank would suspect any signature, purporting to be his, which did not have it. If the spirit preserved anything of his modes of writing, he would not omit this crowning peculiarity. In short, the name looks like Fass (or Kass or Ross) A. Young, with some cabalistic signs over the second s.

But what do we find in the Spirit signature? A perfectly legible C of great size, nearly enclosing the following three letters so as to make a clear, plain "Chas", utterly unlike the same in the life signature. In this one particular the S. S. is quite irreconcil-

able with the L. S., and I am confident that other examples of the life signature would show the same crowning and individual peculiarity, which is so conspicuously absent from the spirit signature.

Again, the capital letters *T*, *A* and *Y* in the L. S. are odd, in that they are not elevated above the small letters which precede and follow them. This, too, was probably a studied effect which it pleased Mr. Young to execute. But the capitals in the S. S. are all distinguished from the "lower-case" letters by size and upward projection as is the usual custom.

The S. S. omits one of the initials of his name, *T*, as Mr. Burr does in his book (p. 50), and may have done in his note to the spirit at the séance. Would the spirit be more likely to forget that initial than the initial *A*? And if so, was it because of some relation to or dependence upon Mr. Burr's remembering and forgetting?

The *h* of the life signature is a part of the hieroglyphic, and one cannot determine where the *C* leaves off and the *h* begins. But in the spirit signature the *h* is very neat and clear.

The only resemblance that I find between the two signatures is in the final *g*, which, as Mr. Burr remarks (p. 50), is very similar. But even this coincidence ceases to be important when one comes to notice that the way of constructing *g*, particularly when it finishes a signature, by way of parting flourish, is common. Examination of one hundred signatures to letters taken at random, disclosed but two which ended with the letter *g*, and in both cases the *g* is made in the same way, with a back flourish drawn through the letter. I do not think that it would be likely that in a second batch of epistles taken at random, as this was, the signatures ending in *g* would show the peculiarity to a hundred per cent., but anyone who will take the pains can discover for himself that the feature is not uncommon. In other respects the style of writing in the two signatures referred to, "Mrs. Fred D. King", and "Isaac H. Wing", show much more resemblance to the spirit signature "Chas. A. Young", than does the extremely odd writing of the life signature, "Chas. T. A. Young."

I have no hesitation in saying that the two signatures, S. S. and L. S., could not have been produced by the same hand.

ARTHUR W. MOORE.

The only certified L. S. placed in my hands is a signature on a note, and I have S. S. for comparison limited to a signature and five additional words (Pl. 13). I shall pay attention only to the two signatures. The material is quite inadequate, and the judgment expressed must be limited to the question whether or not there are such resemblances between the signatures as to justify the opinion that they very likely were written by the same hand. (It is not certain that the name "A. C. Moore" (Pl. 27) is supposed to refer to the same man, so this is left out of account.)

Whatever can be said must be founded on comparison of the two signatures, and since one of them is in the form, "A. W. Moore", only so much of the name can be taken into account. Between the life signature and so much of the spirit signature there exists no resemblance.

In the one, the *A* has the form with pointed top, in the other there is the form with round top, like an exaggerated small *a*.

In the one, the *W* has two basal curves and none at the top, in the other it has two basal points and none at the top, being of exactly the same type to be noted in the signature of Wayne Westcott, on the same plate.

The basal curves and crown points of the *M* in the life signature are exactly reversed in the spirit signature.

In the one the *r* is of the type resembling the printed letter, in the other it is of the different and more usual type.

In the one there is no lift from the final *e* to form the flourish extending under the whole signature, in the other there is no such flourish.

While one signature on each side is insufficient, it may be said that no reason exists for supposing that the handwriting of the one is the handwriting of the other.

WAYNE WESTCOTT.

I have before me for comparison, representing L. S. eight signatures, last name only, with some other conjoined words which are not alleged to have been written by him, but which I am willing to certify are his. Of the S. S. I have only the words on Plate 13, "I am here Wayne Westcott." The only word

found in both sets is "Westcott" and I shall confine myself mostly to this.

In the S. S., both capital *W*'s are very imperfectly formed, so that it would be impossible, apart from the context, to determine certainly what letter was intended. It is made like an exaggerated script *n*. In the L. S. it could be taken for nothing else than what it is, a clear, unmistakable *W*. In all 8 cases it has lines converging to two points at the top, instead of the two top curves of the S. S.

Seven out of 8 of the L. S. "Westcotts" have a very peculiar and awkward *e*, somewhat like the so-called Greek *e*, but more like a figure 3 depending from the *W*. The *e* of the S. S. is of the simplest possible type.

In the S. S., the *o* is represented by a mere jog of the pencil, almost a dot, but all 9 examples in the L. S. are clearly and roundly formed.

Every word of the L. S. submitted is clear and legible, and it is impossible to think that their writer would have formed the obscure "Wayne" of the S. S.

The L. S. is much smoother and neater than the S. S.

Even on so slender material I can form no conclusion but that two dissimilar handwritings are displayed in the L. S. and the S. S.

J. B. PERKINS.

We have in this case sufficient of the S. S. (Pls. 13, 19) for comparison, if there were a corresponding amount of life material, but here there is only a signature.

Simply one life signature is quite insufficient for a searching comparison, but this signature affords no reason whatever for considering that the L. S. and S. S. are in the same handwriting.

The long, narrow lower loop of the life *J*, and the wide, sprawling upper loop find no counterpart in either of the spirit examples.

The life *B* lacks the basal loop found in three examples of this capital letter in the S. S.

The life *P* is a very peculiar and obscure one, looking more like an *R*, and is utterly unlike the 2 *R*s in the S. S., in all its parts.

The *o* of the L. S., more resembling an *l* finds no fellow along the 13 examples of the same letter in the S. S.

In short, there is no resemblance anywhere, and such evidence as there is emphatically favors there being two handwritings represented.

IDA E. CARY.

On the part of the L. S. the material for comparison is limited to two signatures, and the partly effaced word and abbreviation "Lindley, N. Y." Of the spirit messages there are four, found on Plates 3, 4, 5 and 15, but as that on Plate 4 is stated in the book to be written for her by another spirit (p. 17), and is believed by Mr. Burr not to be in the same handwriting (which opinion I emphatically do not share), I discard that from the scripts to be compared. The S. S. is adequate for our purpose, but the L. S. is not.

The first thing that we note is that the spirit does not seem to remember that she had a middle initial *E*, though she remembered it in the life signature. In all the S. S.s she calls herself simply by her first and last names, as her brother did in his letter of Jan. 26, 1920, to me, and also did in his book (p. 17). Presumably, therefore, he did not insert the letter *E* in his notes to this spirit at the sittings. At present it must count in favor of genuineness that, according to the statement of Mr. Burr in a letter, through forgetfulness, he wrote the name "Carey" on his notes at the sittings, and yet the spirit signatures all spell it correctly, "Cary". I shall have something to say about this in another place, which may possibly diminish the evidential force of this latter fact.

In both of the life signatures the pen or pencil described a full oval to the left of the stem of the *I*, before proceeding to the top curve. In none of the spirit signatures is this found.

In both the life signatures, the top curve tends to approach an angle, but in all the spirit signatures, the top is smoothly rounded.

In both the life signatures, the *C* begins with a line starting fully at the foot of the letter, and describing a shallow convex curve. In the spirit signatures, the initial line starts considerably above the foot of the letter, and describes a shallow concave curve.

There is so little L. S. that it is not of much use to go on. There is no capital *M* or *N* or *Y* in the S. S. to compare with the same in "Mrs." and "N. Y." of the L. S. But the *L* in "Lovingly" of the S. S. (Pl. 15) is unlike the *L* of "Lindley" in the L. S.

And the two final *ys* of the life signatures are carefully looped in the tails, and have neat cup-shaped upper portions. Much of the S. S. is almost beyond study, it is so small and faint, but a number of *ys* can be discerned either without loops or with u-shaped tops.

The main resemblance is in the fine, ladylike style, which can easily be simulated.

No reason exists, in my judgment, for supposing that the handwriting of the two sets is the same.

ELBERT HUBBARD.

The materials for comparison are as follows—L. S.: the words beneath a portrait of Hubbard, "To Georgie Johnstone in loving token of her Little Journey to East Aurora. Elbert Hubbard. May 19th, 1902"; S. S.: the material on Plate 5 (faint and difficult to read) and Plate 11.

There are but four capitals represented in both sets, these being *M*, *E*, *H*, and *G*.

The *Ms* are dissimilar, that of the L. S. starting at the top and having three superior angles, while the S. S. sample starts at the bottom and has two superior angles.

The *Es* are likewise dissimilar, mainly in that the life examples have each an acute angle like the point of a fishhook in the upper half, which is quite lacking in the spirit specimens.

The *Gs* and *Hs* differ but not more than could easily be the case in the same writer.

The S. S.s have 9 final *ts*, and not one made like the final *t* in the word "Elbert" of the L. S. The former all end with a curving flourish, representing the cross-bar, while the latter has a straight line of upward slant.

In the L. S. there are 5 occurrences of the letter *b*, none with looped stem. But in the S. S., out of 6 examples, 4 are pronouncedly looped.

The one final *d* of the L. S. ends with a line running far below

the line. But none of the 3 final *ds* of the S. S. are similarly marked.

In the S. S. there is a decided tendency to close final *e*, *n*, *d*, and *l* with an upward curve. There is no resembling instance in the L. S. The *a* ends in an upward straight line.

In 6 cases out of 8, the L. S. forms *r* like an undotted *i*,—it is simply a short downward stroke. There is no such formation out of 10 *rs* in the S. S.

In general the S. S. is in a rounder, less angular script than that of the life specimen, abounding in initial and final curves, which are almost entirely absent from the L. S.

The alignment of the S. S. is ragged, that of the L. S. more even.

If the name were not appended to the specimen of script attributed to Hubbard on Plate 5, it is probable that it would be regarded as in a different "type" (p. 104) than that of Plate 11.

I conclude, though the life material for comparison is scanty, that the L. S. and the S. S. in this case are not in the same handwriting.

HENRY WARD BEECHER.

I have the following written in life, "To Police Doorkeeper. Admit to seat near me, the bearer. Henry Ward Beecher." For S. S. I have Plate 30.

Taking the signatures, I find that the life example has an *H* marked by a cross bar high up toward its top, a "Greek" *e* in the first name, the three *rs* all clearly indicated, the *y* joined to the following *W*, and a short line under the "Ward" only, whereas the S. S. signature has an *H* with cross bar close to the bottom, the more common looped *e* following, three almost imperceptible *rs*, the *y* separate from the *W*, and a double flourish extending under nearly the whole signature.

There are 3 instances of the letter *P* in the S. S. and one in the L. S. The former are made without lifting the pencil, and are of the simplest description. The last is made with two separate strokes and looks like a circle pierced by a pothook.

The two initial *ts* in the L. S. are perhaps the most peculiar characteristic. Each is formed with a loop to the left, and a straight bar crossing at the junction of the loop-line and the up-

right. Out of 5 initial *ts* in the S. S., not one is at all similar in formation.

The two *ds* in the L. S. are formed with a loop at the top inclining backward at an angle of about 45 degrees. None of the five small *ds* in the S. S. is thus characterized.

In the S. S. the *r*, unless it is initial or follows a capital letter with which it is not joined, is almost always vaguely made or invisible. But every *r* in the L. S. stands forth as a separate and pronounced letter.

The one initial *s* in the L. S. is a peculiar one, being high as an *l* and formed much as many persons form a capital *I*. The one initial *i* of the S. S. is quite dissimilar, being of the most ordinary type.

The alignment of the S. S. script is ragged, that of the L. S. comparatively even.

The L. S. is a neater, more legible and less scrawly style of handwriting.

I find no reason whatever to conclude that the L. S. and S. S. are one handwriting, but rather the contrary, so far as the material warrants any conclusion.

ROBERT G. INGERSOLL.

For comparison I have before me a sheet of writing by Mr. Ingersoll in life and the alleged spirit script by him on Plates 6-10, of which No. 7 is discarded because nearly invisible.

A few tests out of many possible ones will suffice.

Final *d*.

Out of 18 examples in the L. S. only 3 fail to terminate with a backward and upward sweep. Of 30 in the S. S., not one is formed in this way. This one disparity would hardly be possible in the same writer unless he deliberately reformed his practice. This sometimes, though very rarely at the age Ingersoll wrote the L. S., takes place, so other tests must be added.

Initial *h*.

In all of 8 cases the L. S. forms this in the same way, beginning with a straight line drawn downward. In 6 out of 9 cases the S. S. begins with an upward loop or curve.

The word *of*.

We have seen what sort of an *of* is characteristic of the Keeler

spirits, one which has a loop to the left terminating the *f*. This formation is found in all 10 examples in the supposed Ingersoll S. S., but not once in the 5 life examples which have the *o* and *f* as they are more usually constructed.

The word *the*.

Out of 11 cases in the L. S. 10 have no cross-bar. In the S. S. all but 2 of 13 cases have the cross-bar.

The length of the *t* cross-bar.

Out of 22 occurrences in the L. S. not once does the cross-bar reach so as to cover more than 3 letters. But out of 66 occurrences in the S. S. the cross-bar covers from 4 to 11 letters in 27 cases.

Of course if a large amount of L. S. of Ingersoll were examined cases would probably be found where the cross-bar was longer, but the amount examined both of L. S. and S. S. surely shows a disparity of tendency which cannot be accidental.

Besides this, the L. S. shows a disposition to leave the cross-bar of the *t*'s often entirely unrepresented, which disposition is almost entirely lacking in the S. S. There are 16 examples in the L. S., and only 3 in almost a double amount of S. S.

Nevertheless it cannot be denied that there is a certain superficial resemblance between the scripts attributed to Ingersoll in Plates 7-10 and his real writing, particularly in the signature and the general slant of the writing. But the script of Plate 6 shows little if any resemblance. Having noted these facts it occurred to me that the writing on Plate 6 might be the earliest of the series, and called forth by an unexpected request for Mr. Ingersoll to write. If this proved the case, it *could* be that the knowledge of the medium that Ingersoll would be an agreeable correspondent would prompt him to memorize a few salient characteristics of the great orator's writing. And it proved to be even so. As stated by Mr. Burr (p. 25), "Plate 6 was received in 1908, 7 in 1909, 8 in 1911, 9 in 1913, 10 in 1917." And the first message was indeed evoked by a note written by the sitter (p. 23).

ABRAHAM LINCOLN.

I shall but briefly comment upon the supposed spirit script on Plate 33. I have before me but 25 words of Lincoln's life writ-

ing, and the contrast is very marked. Lincoln wrote a neat and almost precise hand, far superior to the scrawl of the S. S.

For instance the L. S. has 10 examples of *o*, every one neatly formed closing accurately at the top. But of 22 examples in the S. S., nearly all are open at the top, or are represented by a mere nondescript jiggle, or have a loop above.

The L. S. also has a neat perfectly closed *a*. Not one of the 19 S. S. examples show the scrupulous neatness of the L. S., most of them being open at the top or again being represented by a jiggle.

Lincoln made his *i* clearly with a slant uniform with the rest of the writing. The S. S. *i* varies as to formation and frequently tips backward.

Numerous letters show discrepancies. The S. S. is irregular in alignment, irregular in size of the letters, uneven in spacing and slant and not easily legible, in all of which particulars it contrasts with Lincoln's writing.

JEANNE D'ARC.

The book remarks that "it is impossible, of course, to verify the signature of Jeanne d'Arc" (p. 83). I think that it is not impossible to come to a judgment on this interesting matter, and that in view of the fact that she could not write, the script, as such, is not hers. If she had been able to write, it is very doubtful if she would have rendered her name as it is on Plate 31A, "Jeannie"!

R. B. HAYES AND J. A. GARFIELD.

To this date I have no life script of R. B. Hayes and J. A. Garfield but their signatures, which are easy to imitate.

COMMON CHARACTERISTICS IN THE SPIRIT SCRIPTS.

(Introductory Note.)

I have concluded to make a comparative study of only the male scripts. The reason for this is that the female scripts are so small that it is frequently difficult to determine the detailed

characteristics, and if I take only those female scripts which are as legible as the average male one, it might be said that I was trying to make out a case, and selecting cases which favor my position. Then, too, many peculiarities, such as the loop over the *o* and the particular shaping of the smaller letters, are necessarily obscured by the attempt to write in so minute a hand with a slate pencil. I do not suppose, however, that it will be contended, in case it is proved that the male scripts are all by one hand, that, nevertheless, the female ones are by separate writers.

Anyone may for himself, by a little examination, ascertain that the common characteristics which I shall point out in the writing of the male spirits are also common in that of the ladies supposed to be communicating.

I am including all the male scripts (except quite illegible ones), or all, in any case, that use the word employed as a basis for comparison, so that there is no picking and choosing. In a number of instances, exact figures will be given, and percentages ascertained.

There will also be used in connection with a number of the tests, in order to tell exactly how significant of a common origin peculiarities running through the spirit scripts are, a set of one hundred letters by as many living persons, selected at random, previous to any examination of their contents or characteristics, except that short ones have been selected, in order to lessen labor of comparing. It is the same one hundred which is used in all cases. The hundred letters are to be preserved in the archives of the American Society for Psychical Research, in a package which anyone may examine if he desires to do so, and check up the results. Or he may try another batch of letters for himself, and cannot reach percentages far removed. The idea is that if the spirit scripts do represent different handwritings, then this, that and the other characteristic or peculiarity should not be found in the series in a much different ratio than is found to prevail in the random group of one hundred letters which we know were produced by as many different persons.

The author of the book in which the plates are found which furnish the spirit material, has been of the opinion (as nearly everyone thinks that it is an easy thing to judge such a matter, and that he can do it), "That there are at least eighteen distinct

and different types of handwriting shown," and "That the writing and signatures are in the main, genuine, and characteristic of those who wrote them" (p. 104). Having already shown that the spirit writing accredited to such men as I have been furnished life script of is not the same as their life writing, I am now to show that characteristics run through the various spirit scripts which stamp them as the work of one hand, in spite of the superficial appearances of different styles.

It is not claimed by the author that the scripts on Plate 27 were produced by the persons whose names appear thereon, so that I entirely ignore this plate.

The word "Burr".

As written by the purported Frank Burr (Pls. 1, 2, 3, 4, 5, 19), R. G. Ingersoll (Pl. 6), William Burr (Pls. 6, 12, 13, 14, 15, 16), George Raines (Pl. 7), F. W. Huffcut (Pl. 7), Elbert Hubbard (Pl. 11), Jacob Mumbach (Pls. 16, 17), J. B. Perkins (Pl. 19), William Reed (Pl. 25), and "Henry" Burr (Pl. 29). Twenty-one cases, written by ten alleged different persons.

Most of the examples of this word are closely similar to each other. All have some or all of the following points:

(a) Two, or three, small loops such as are not indispensable to the formation of the letter *B*, and which many writers do not employ, though the majority do.

(b) Joining the *B* to the following *u*.

(c) The form of the *r*, having flattened top, not the form more resembling the printed letter, which many writers employ.

(d) The second *r* less flat on top, less individually and regularly shaped than the first one.

The word "of".

I find 39 examples of this word, distributed among 13 writers, the latter being Frank Burr (Pls. 2, 3), V. R. Hilton (Pls. 3, 23), W. C. Riddle (Pl. 5), R. G. Ingersoll (Pls. 6, 9, 10), Chas. Bissell (Pl. 6), Wm. Burr (Pls. 6, 12, 13, 15), Chas. Simonds (Pls. 13, 23), E. W. Huffcut (Pls. 17, 24), J. B. Perkins (Pl. 19), Jacob

Mumbach (Pl. 20), Robert Moore (Pl. 22), Henry Adams (Pl. 25), Wm. Reed (Pl. 25).

There are two peculiarities which prevail throughout this series of supposedly separate and distinct writers; with very few exceptions the "of" is made with a distinct and odd loop over the *o*, or a twist or tick which just escapes being a loop, and the *f* is made in a very uncommon way, with a backward or left loop to the tail of the letter, rather than the forward or right loop.

The following table shows the usage of the 13 male spirit writers that use the word at all.

Name	No. of times	Loop over <i>o</i>	Twist or "tick" over <i>o</i>	Left loop to the <i>f</i>
Frank Burr	3	3		3
V. R. Hilton	3	2	1	3
Wm. C. Riffle	2	1	1	1
R. G. Ingersoll	9	2	3	8
Chas. Bissell	1		1	1
Wm. Burr	6	1	1	4
E. W. Huffcut	3			3
Chas. W. Simonds	4	2		2
J. B. Perkins	1			1
Jacob Mumbach	1			
Robt. Moore	1	1		1
Henry Adams	2		1	2
Wm. Reed	3	2		2
	39	8 out of 13	6 out of 13	12 out of 13

But on careful examination of the Hundred Life Letter Group, we find but six of the hundred writers who even once show the peculiarity of the loop above the *o* in the word "of", but 6 (not precisely the same set of 6) which show the twist above the *o*, 10 which show *either* the loop or twist, 6 which exhibit the left-hand loop of the *f*, and only 1 which display loop *or* twist over the *o* *and* the left loop in an *of*.

Reducing to percentages, we have this comparative result:

	Group of 100 Life Letters	Spirit Scripts
Writers having "of" with loop above the <i>o</i>	6 per cent.	61 per cent.
Writers having "of" with "twist" above the <i>o</i>	6 per cent.	46 per cent.
Writers having either one or the other of the above.....	10 per cent.	77 per cent.
Writers having the left loop in the <i>f</i> of the word "of".....	6 per cent.	92 per cent.
Writers having loop <i>or</i> twist <i>and</i> left loop	1 per cent.	77 per cent.

It is not contended that two groups of independent scripts will have given peculiarities always in exactly the same ratio, but unless there be *some* common bond between the letters belonging to one of the groups, differentiating it from the other, the ratios will not greatly vary. Of course, if the writers in one group are of a different country than those of the other, or belong to a different period, or if in one set they are predominantly children and in the other predominantly adults, or if in one group all studied under the same writing master, we would have the common bond which might account for certain characteristic differences in the two sets of writings. But there are no such fallacious conditions in this case. In both sets the writers are Americans, they are all adults, they are heterogeneously made up, they belong to about the same period. I note that the year given as that of the death, in the case of the spirit writers, varies from 1864 to 1915. The hundred life letters were written by persons old and young at dates varying from 1885 to 1902. There seems to be no reason for considering the comparison other than a perfectly fair one. Then whence comes the tremendous disparity in percentages shown in the above table, if the spirits employed independent or at least characteristic hands, as the writers in the other set certainly did?

Only six in a hundred of the Life Group made the queer loop over the *o* in "of", but ten times as large a percentage in the

case of the spirits. Eight times the tendency to make a twist over the *o*! Seven times the tendency to do one or the other! Fifteen times the tendency to make a left-hand loop to the *f*! Seventy-seven times the tendency to make either the loop or twist and also the left-hand loop!

This one test would announce to the experienced student of handwriting that there was something rotten in Denmark in regard to the spirit group of scripts. To him it would be about the same situation as if two sets of men were gathered, one of them known to have been assembled without selection, and containing one hundred members, of whom one was a left-handed man; the other composed of but thirteen men, of whom twelve were left-handed. Would any sane man credit a claim that the latter group just happened to depart so very far from the law of averages?

The word "to".

This word is written in the spirit messages of Frank Burr (Pls. 2, 4), V. R. Hilton (Pls. 3, 24), Geo. Raines (Pl. 3), Henry Adams (Pl. 5), W. C. Riffle (Pl. 5), R. G. Ingersoll (Pls. 8, 9, 10), Wm. Burr (Pls. 6, 12, 14, 15, 16), Elbert Hubbard (Pl. 11), Chas. Bissell (Pl. 12), Wm. Reed (Pls. 15, 23), Jacob Mumbach (Pls. 16, 17, 20, 21), E. W. Huffcut (Pl. 17), David Ogden (Pl. 21), Robt. Moore (Pl. 22), Chas. Simonds (Pls. 23, 29), Enos Wood (Pl. 26), A. Lincoln (Pl. 33).

The almost entirely prevailing rule with this series of writers in respect to the word "to", is to make it without lifting the pencil throughout, the backstroke after the *o* which represents the cross-bar of the *t* not crossing the *t* but only nearing or touching it, and not looped. Among the 70 examples there are only 7 which violate any portion of this rule. Only one writer out of 17 fails to exhibit the peculiarity at all. (Chas. Simonds, who uses the word but twice.)

But is not the same way of making "to" common among writers? Again we will test by the same Hundred Letter Group, or, rather, by the 90 of them that contain the word.

<i>Type.</i>	<i>Group of Life Letters.</i>	<i>Spirit Writers.</i>
Examples throughout	8 out of 292, or about 1 in 36.	63 out of 70, or 9 in 10.
Separate writers employing it.	4 out of 90, or 1 in about 22. Less than 6 p. c.	16 out of 17, or about 95 p. c.

Again the finger points in the same direction. Almost complete uniformity in the manner of writing this word, whereas a very small percentage of writers actually do make it in that fashion.

The final curve of final d.

This characteristic is that when the letter *d* is the final one of a word, the terminating curve of it is nearly always made after a particular type throughout the Spirit Scripts. It is a curve, not a straight line, and it is not a curve ended as soon as begun, nor is it a downward curve, nor a shallow, saucer-like curve, nor an irregular, sweeping one, but it is a curve shaped like a tea-cup.

There are 23 male spirit writers whose scripts are both decipherable and contain a final *d*. Of these, there are but 2 with whom it is not the prevailing practice to make final *d* as described. And these two have final *d* but once each.

But painstaking examination of the group of a Hundred Letters discloses, among a great diversity of styles, only 4 writers whose prevailing fashion is to make the particular sort of a cup-like final curve to final *d* that we find everywhere in the Spirit Scripts. But suppose that we double the figure as a concession to any who would think the distinctions too finely drawn. Then we have, for the prevalence of this style of making that particular curve in that particular letter when final in a word:

The Hundred Letter Group: 8 out of 100, or 8 p. c.

The Spirit Scripts: 21 out of 23, or about 91 p. c.

Again the finger points, and again in the same direction. The uniformity appears in the spirit group, the vastly greater variety in the letter group.

The Capital J.

This is found in the S. S.'s of Jacob Mumbach (Pls. 2, 16, 17, 20 and 21), Henry Adams (Pl. 5), J. B. Perkins (Pls. 13 and 19), Jeannie D'Arc (sic) (Pl. 31A), and J. A. Garfield (Pl. 31A). Of the five writers four make J according to the following rules: smooth, shapely curves in both upper and lower loops, both touching or crossing the upright line and their terminals touching or crossing each other on or to the right of the upright. Out of 10 examples, Henry Adams only deviates from the rule in his one J, since the upper loop terminates before the upright is reached.

Of the hundred group of miscellaneous writers, 39 employ capital J, and only 2 of these form J in the fashion prevailing in the S. S.'s. There are a large variety of styles instead of the all but complete uniformity of the S. S.'s.

Percentage of this form in S. S.'s, 80 per cent.

Percentage of this form in the Hundred
Group, about 5 per cent.

Again the finger points in the same direction.

Initial t.

Formed, setting aside the word "to", by beginning at the top and bringing down a straight line, swinging to the left and up and to the right across the upright, making a left-handed loop. There are many instances of another formation, but every one of the following spirit writers uses this form at least once:

Frank Burr (Pls. 3, 4, 5, 19), W. C. Riffle (Pl. 5), Jacob Mumbach (Pls. 16, 17, 21), V. R. Hilton (Pls. 6, 23, 24), Henry Adams (Pl. 25), R. G. Ingersoll (Pl. 9), Wm. Burr (Pls. 6, 12, 15, 16), Chas. Simonds (Pls. 6, 13), Geo. Raines (Pls. 3, 7), E. W. Huffcut (Pls. 7, 17, 19), Chas. Bissell (Pls. 6, 8, 12), Elbert Hubbard (Pl. 11), Wm. Reed (Pl. 23), J. B. Perkins (Pl. 19), Robt. Moore (Pl. 22), H. W. Beecher (Pl. 30), J. A. Garfield (Pl. 31A), A. Lincoln (Pl. 33).

Three writers only of those having an initial t fail to employ this construction once, David Ogden (Pl. 21), Enos Wood (Pl. 26), and R. B. Hayes (Pl. 32).

Twenty-one male spirit writers have initial t, and only three of these fail to employ the peculiar construction.

I have examined the first eight lines (except in the few cases where there are not so many) of each of the Hundred Life Letters. The average eight lines exceed the length of the average spirit message containing initial t. Every one of the Hundred Letters has initial t from one to several times in the eight lines. The result ascertained is that only eight of the hundred use the peculiar formation.

The Hundred Group, 8 per cent.

The Spirit Writers, 78 per cent.

Again, with this striking disparity, the finger points to a common origin in the Spirit Script.

The letter k.

Another peculiarity which runs through the S. S.'s is the way in which k is formed. It is generally made with an unlooped stem, the rest of the letter being a detached curve or angle made without loop or crossing the stem.

Seventeen spirit writers have the small k. Frank Burr makes it in the way described 9 times out of 11.

Jacob Mumbach all of 3, V. R. Hilton both of 2, Henry Adams both of 2, W. C. Riffle once in only use, Wm. Burr 6 out of 7, R. G. Ingersoll all of 7, Chas. Bissell one out of 3, Chas. Simonds all of 3, E. W. Huffcut all of 3, Wm. Reed once in only use, J. B. Perkins once in only use, Geo. Mumbach once in only use, Robert Moore in only use makes it differently, as does Enos Wood, R. B. Hayes once in only use, A. Lincoln all of three times. Out of 51 instances in the series there are but 7 diverging instances.

Out of the 17 Spirit Writers employing small k only two fail to form it in the fashion described at least once (and these two have *k* but once each).

As the 17 have the letter k on the average three times apiece I propose in this comparison to examine each of the Hundred Group for the first three *ks* employed. Thus the comparison will be fair in the long run. As some will not have as many as three I will exclude all that have not from the comparison.

Only 40 of the letters fulfil the conditions of having three k's, out of these there are 9 which have one instance of the peculiar one.

Spirit Writers: 15 out of 17, 88 p. c.

Life Group: 9 out of 40, less than 23 p. c.

Even this does not really tell the whole story, for in the case of several of the 9 like writers the k's, though falling within the definition, are not the same as those of the S. S.

Again the finger points, and in the same direction.

Capital I.

There is likewise a degree of similarity in the formation of this letter through the S. S.'s such as never could be found in an equal series of unrelated scripts.

The I begins with an upward single curve which turns at the top to come down at the stem and then turns at the left to make a single or double terminating curve. The upper curve may cross the stem, but the lower one almost never does. Examples may be found on nearly every plate.

Twenty-one of the Spirit Writers employ the first personal pronoun "I" a total of about 133 times, and the only examples which I note among them which fall outside of the rule are a tall, angular I in Jacob Mumbach's message on Plate 2, an odd I in that of William Reed on Plate 23, where the termination of the lower loop crosses the stem, and an I with a small circle across the stem in the script of C. T. A. Young on Plate 16.

But in the Hundred Group, besides some 40 writers that make an I falling within the above description, there are about 49 (the remainder of the hundred do not employ the pronoun) who do not. And I find in the latter group of really distinct handwritings a variety of styles unrepresented among 130 out of 133 examples in the series of 23 male Spirit Writers.

There are I's made with a tiny complete circle to the left of the upright, or a circle across the stem; made something like the figure 2 or figure 4, with a stem curving to the left at the bottom, or something like a capital T made without lifting the pen; composed of two separate strokes, or with one terminating abruptly without any curve; the lower curving crossing the stem, or with

tiny circle to left of the stem and likewise the crossing lower curve; the upper curve transformed to an acute angle; and so on. In no series of independent life-scripts can any such uniformity be found as in the S. S.'s.

Again the finger points.

The word "you".

This is found in the S. S.'s as follows: Frank Burr (Pls. 1, 2, 3, 4, 5), Jacob Mumbach (Pls. 2, 16, 20), V. R. Hilton (Pl. 13), Henry Adams (Pls. 5, 25), W. C. Riffle (Pl. 5), R. G. Ingersoll (Pls. 6, 8), Wm. Burr (Pls. 6, 12, 13, 14, 15), Chas. Bissell (Pls. 6, 8, 12), Chas. Simonds (Pls. 23, 29), J. B. Perkins (Pls. 13, 19x), E. W. Huffcut (Pl. 17), David Ogden (Pl. 2), Robert Moore (Pl. 22), Wm. Reed (Pls. 23, 25), Enos Wood (Pl. 26).

There are 57 examples of which 10 are passable cases of plain writing, if charity is extended to several of these. In all the rest the *ou* is so ill-formed and scrawly that it could not be made out standing by itself. Even with the *y* conjoined, the word apart from the context as frequently as not looks as much like *yin*, *yon*, or *yes*, as it does like what is intended.

Fifteen male writers of the S. S.'s use the word *you*, and every one writes the word in the fashion described in all or a majority of cases.

In round numbers, the 15 writers employ the word *you* an average of four times.

Now let us turn to the Hundred Group of real letters. Sixty-eight of these writers employ the word *you* from one to 10 times. Only 7 make *y* differently, but disregard these. And let us suppose that twice as many make the word in fashion not easily distinguishable from the manner prevailing in the S. S.'s, then we should have 14 out of 68.

In S. S.'s: 93 p. c. of writers employ the obscure *you* in all or a majority of cases.

In 100 Group not quite 20 p. c. do so.

That is, after very lenient concessions, there is still found a tendency more than $4\frac{1}{2}$ times as great in S. S.'s to produce the peculiar form that is in the 100 group.

Again the finger points to a common source of the S. S.'s.

All these sets of prevailing uniformities in the purported Spirit Scripts render it impossible that the scripts could have been written by 26 different writers. And when by comparison with the random group of One Hundred letters actually written by different hands we find the ratios differing by multiples of from 4 to 77, the unity of origin in the Spirit Scripts becomes a certainty still more certain. The Hundred Group is kept intact and anyone who doubts is privileged to examine it, or he may gather a group of letters by different writers for himself and test how impossible it is to find such sets of uniformities, or a single set, in the letters of various authorship.

If it were worth while, I could go on, and trace other similarities prevailing with the "Spirit" writers, but if anyone is opaque to the demonstration already given he is opaque to any proof which could possibly be offered.*

* ANOTHER SET OF P. L. O. A. KEELER SCRIPTS.

We have seen how great is the contrast between the writing of the purported spirits who wrote for Mr. Burr and the writing of a hundred persons provably separate and distinct, in respect to the occurrence of certain named peculiarities. But as soon as we come to another set of Slate-Messages, through the same Keeler for another sitter, the A. R., we find exactly the same peculiarities, and in about the same proportions of their occurrence in the Burr set.

The A. R. group embraces 21 messages of which the originals are in my possession, purporting to be from 11 spirits, of whom 5 are men. Every one of the "common characteristics" of the scripts in the book which we have examined are duplicated by the A. R. group.

The word "of" is used by 5 of the 11, a total of 45 times, and by all the writers, and in nearly all cases the y has the leftward loop, and all 5 make the loop or twist over the o in the great majority of cases.

The word "to" is formed as we have described by all of the 7 spirits who employ the word, in all or a majority of cases, with the exception of one spirit who employs it but once. The total instances of the word are 59, and there are 14 exceptions to its characteristic formation. But half of these are suspiciously bunched together in the writing purporting to be from Miss I. M., and indicate a conscious attempt in her script, afterwards forgotten, to shape the word precisely.

The final curve of the letter d. This characteristic cup-shaped curve is also greatly predominant throughout the A. R. group.

The capital J. This is a very infrequent letter in the A. R. group, but I note three instances by one spirit and one by another, all made as in the Burr group.

Inconsistencies in "Types" of Handwriting assigned to the Several Spirits.

We have seen that prevailing uniformities run through the series of scripts, supposed to be by different writers, which stamp them as the work of one. Nevertheless there are, whether by accident (?) or design, different "types" of handwriting, but of a superficial character. These differences are constituted mainly by writing in a larger or smaller hand, by one or another or a mixed slant, by crowding or spreading out the letters in a word, or the words in the message, by evenness or irregularity in the size of letters or the alignment of the writing, and by the introduction of more ornate flourishing touches, especially in the case of capital letters instead of the more common plain style. Many, and perhaps most writers can, with a little practice, execute as different "types."

But the "type" assigned to any given spirit is not adhered to. Different spirits write in the same "type" and the same spirit writes in different "types."

William Reed (Pls. 13, 23, 25, 29) fairly maintains the same style in the last two plates, but in Plate 13, instead of a somewhat backward slant has an exaggerated forward one, and instead of comparatively rounded letters has them cramped almost to illegi-

Initial t. The characteristic form with its leftward loop, is formed in 8 out of 9 of the writers that have an initial *t* at all.

In letter K. The same peculiarities noted in the Burr series appear in every writer of the A. R. series, 8 in number, that have this letter.

Capital I. We again find the characteristic forms with single or double terminating curve, in about the same proportions. The only writer who uses a markedly deviating form is "O. M. M.—", a non-existent, or at least non-relevant person.

The word "You." Nine of the 11 spirits have the word, and the same odd, nearly illegible form which we have noted is found in all their scripts, and in the great majority of instances. If the 11 supposed writers in this series were the writers of life letters, as the writers of the Hundred Group were, we would have the puzzle why the Burr series conforms in all its peculiarities with the A. R. group yet presents quite a contrast to the Hundred Group. But as it is, we are forced to the conclusion that the Burr spirits as well as the A. R. spirits manifesting through P. L. O. A. Keeler, exhibit the characteristics, in spite of all (and the same in both series) superficial disguises, of one and the same hand.

bility. In Plate 23 there is a vacillating slant, the writer's normal tendency forward contending with his desire to slant backward.

The writings of Charles Simonds on Plates 23 and 29 are not consistent, the slant of the former being greater and the writing more close and cramped, producing the effect of being of a different "type."

Several "types" are represented in the writing ascribed to Jacob Mumbach. A cramped forward slant is found in Plates 2 and 20, the slant more pronounced in the latter; in 16 a neater, more perpendicular writing, the height of the letters not so great compared with their width; hardly any male scripts in the book contrasting more than 2 and 16.

Ernest W. Huffcut shows in Plate 7 a sprawling, forward slanting style, in 17 a neater, more perpendicular writing, the letters clear and separated, not so high in proportion to the width, and more legible, and in 19 about a cross between the two former. Surely 7 and 19 would be pronounced two of the "at least eighteen and distinct types" (p. 104) if the signatures appended were only different ones.

Will it be contended that Bissell's plain, slanted, open, unflourished style on Plate 5 is not as different from the flourished, perpendicular, lofty and crowded style of Plate 13 as almost any other two male scripts in the book?

Note the contrast between the smooth, evenly-aligned, forward-slanting, almost elegant writing ascribed to Frank Burr on Plate 2, and the irregular, ill-formed badly-aligned writing of Plate 19, with its mixed slants.

If there are different "types", two of them are V. R. Hilton's scripts on Plates 3 and 23. The neatness, uniformity and evenness of the former are contradicted by the uncouth, sprawling, uneven character of the latter.

And if the script on Plate 29, signed "Henry Burr", is meant for William Burr's as the "My son" and the indexing indicate, it furnishes as great a contrast with his writing on Plate 6 as can be found between any two male scripts in the book. The long straight top of the T, and the high d and long p, the high H and mode of forming the B, as well as the extreme forward slant on Plate 29 are in contrast with the other script.

The Female Scripts.

I have excepted these from the detailed study because so many are in too minute a hand, or too faint to be readily examined. And it will probably not be contended that, though the male scripts bear evidence of a common origin, the female ones are by separate hands. Yet let us not entirely neglect them.

The four scripts ascribed to Ida Cary (Pls. 3, 4, 5, 15), the four of Elizabeth Chase (Pls. 4, 18, 21, 24), the three of Ella Chase (Pls. 18, 23, 24), two of the three signed Susan B. Anthony (Pls. 16, 20), and one of the two signed Winifred Huggins, are all essentially of the same "type." If there are differences, these are the result of very simple expedients, making a little larger or smaller, a little more or less slanted, more or less crowded, or writing with pencil more or less sharp. It is a very fine, delicate, "ladylike" hand, and if there can be found ten letters, taken at random, and written by ten different women during the last 50 years, five of whom write in so nearly identical ways, I will surrender the whole contention. The Hundred Group of life letters contains 31 by women; and dividing these into three groups of 10 each, and disregarding the one left over I find not the faintest approach to the miracle in any of the groups. Not only are there not five in any group indistinguishable from each other except by slight differences in size, slant and spacing, but there are no two which are not clearly distinguishable.

There are seven women writers of the spirit series whose handwriting departs from the delicate, slanted, close "type." It is odd that these scripts are all the shortest ones, that while the scripts of the first group run from 20 to 108 words, those of the second run only from 2 to 18 words. Is this merely a coincidence or is there an intelligible reason for it? I will answer the question later on.

But two of the latter group, composed of Susan B. Anthony (Pl. 7), Mary Reed Chapman (Pl. 18), Irene (Pl. 19), Winifred Huggins (Pl. 19), Amy P. Post (Pl. 20), and Jeanne d'Arc (Pl. 31A), are also in the first group. That is to say, Susan Anthony's script of 16 and 20 is of a different "type" than her script of 7. And Winifred Huggins's writing of 21 is of a different "type" than her writing of 19. Susan B. Anthony of 16 is much more like Ella Chase of 18 than like Susan B. Anthony of

7. And Winifred Huggins of 19 is more like Susan B. Anthony of 7 than like Winifred Huggins of 21. And Winifred Huggins of 21 is nearer Elizabeth Chase of 18 than to Winifred Huggins of 19. Ida Cary of 3 resembles Elizabeth Chase of 4 more than Elizabeth Chase of 18, slight as the differences are.

Elizabeth Chase of 4 is also exactly of the same "type" of Ella Chase of 24, the last being perpendicular instead of much slanted, and being written with rounded letters and a more open spacing.

The second group of feminine scripts reveal "types" hardly distinguishable from those of some of the men. Winifred Huggins of 19 may be compared with William Reed of 9, and the capitals I and W should be noted especially. Susan B. Anthony of 7 should be compared with William Burr of 12. Compare Mary Reed Chapman of 18 with George Mumbach of 16. Compare Irene of 19 with Elbert Hubbard of 11, particularly the words "Good morning" with the words "God must" in relation to the *G*, *d* and *m*, and the obscurity of the median letters in "morning" and "must", while the *g* in "morning" is like the *y* of "any". Jeannie D'Arc (sic) of 31A is the same as Jacob Mumbach of 12 except that the latter is a little more crowded and hardly to be distinguished from J. A. Garfield, also of 31A. All three scripts show the same *f* with circle to the left of the stem, and the same *J*, etc.

ERRORS IN SIGNATURES.

It is interesting and somewhat amusing to observe the errors which the spirits perpetrate in their own names. If there were any claims or appearance of confusion or difficulty in the transmission of their thoughts such as we are accustomed to in accredited material, it would be a different matter. But they talk glibly, mention persons and facts with an air as though these persons and facts had not been referred to in the notes laid on the table by the sitter, and there seems to be room for only one conclusion, if they were really communicating, and that is that they depended a good deal upon these notes in order to know their own names. Examples follow:

"Wm. C. Riffley" instead of Wm. C. Riffle (3).
 Wm. Reed is written both "Reid" and "Reed",
 one partly superposed on the other (9).
 "Wm. Reid" for Wm. Reed (23).

In 7, written Oct 13, 1911, we find "Ernest W. Huffcut", and in 17, written in 1911, there is also but one *t*, as in 19, written in 1912. But in 24, written in 1912, we find "E. W. Huffcutt" (after Keeler, perhaps having a stroke of recollection, had changed "H" to "W"). Curiously, we find the same vacillation in Mr. Burr's spelling of the name. In his earliest note written to the spirit (Pl. 7A) on Oct. 13, 1911, he has "Huffcut", as also in his comment on that sitting (p. 23). But everywhere later in the book he spells it "Huffcutt". Had he become enlightened between the dates of 19 and 24? The spirit obediently follows Burr's lead.

In 6, written Nov. 24, 1908, the name is written incorrectly U. R. Hilton.* In 3, written Oct. 28, 1909, it is written in another incorrect fashion, W. R. Hilton. One may be permitted to suspect that the sitter does not always fashion his *V*'s legibly, and that there was difficulty with the notes which he laid upon the table. But in 24 the name comes out in full, Van Renssallaer [sic] Hilton, and in 23, written the same year, the initials are given correctly. The spirit spells his name wrongly, but so does Burr.'

The worst of all is "Henry Burr" for William Burr (Pl. 29). It must be William Burr's message, since he writes "My son." But how did he come to call himself Henry? The medium probably got momentarily confused in the names of the father, Wm. Burr, and the uncle, Henry Adams.

Jeannie D'Arc for Jeanne d'Arc may be excusable in one who could not write her name! †

Mr. Burr writes me the interesting and to his mind evidential

* The signature to a message on a slate sent me by Mr. Burr for inspection, but not included in the plates, is plainly "U. R. Hilton."

† In another set of Keeler messages, the sitter addressed a note to "M. B. Martin", and got a response. But when on a later date this spirit attempted to communicate again, the name was written "O. M. Martin", a name not known to the family. Or if an unknown O. M. Martin really wrote, he got strangely mixed as to his relatives.

fact that while he had forgotten his sister's married name, and wrote it in his notes "Carey", the spirit spelled it correctly, "Cary". But if we are to set this down to the credit of Mrs. Ida Cary, we must by the same rule put down to the credit of the other spirits their errors in spelling their own names or their failures to get them entire. And if they got them wrong by accident (even as persistently as Huffcut did), then we must admit that the name of Mr. Burr's sister might have been spelled rightly by accident. And if somebody had to depend upon Mr. Burr's writing to find out how the names were spelled, and had difficulty in reading the names in some cases, surely it was possible to misread his incorrect spelling "Carey", so as to make it right.

As to the misspelling "Iola" for Ida, on Plate 4, in spite of the ingenious afterthought of the "spirit" (pp. 15-16), I can easily see how a loose writing of the letter d in the name might have been misread for *ol*.

A man may leave out one of his initials purposely, though few do. But it is hard to see why the spirits should do so only in response to Mr. Burr's lead, forgetting where he forgets or being careless where he is. When we find this rule operating, it surely looks as though the spirits knew their names *only* from Mr. Burr's notes.

Mr. Burr left out the middle initial of Charles A. Simonds in his letter to me of Jan. 26, 1920, and in the book (pp. 23, 41, 64), so probably did in his notes laid on the table. And in every one of four communications Simonds's spirit also omits the A. The index makes the middle initial "W", but the life-letter shown me plainly reveals that it was A.

Mr. Burr also omitted the second initial of Charles T. A. Young in his book (p. 50 and index) and so probably did in his note. And accordingly Young's spirit omits it also. (Pl. 16.) But the example before me shows that he included it in his lifetime.

As Mr. Burr omitted the middle initial of his sister's name in his letter of Jan. 26, 1920, and in the book (p. 17), he presumably did the same in his note to the spirit. And though both life examples are "Ida E. Cary", every one of four times in the spirit scripts (3, 4, 5, 15) the E is likewise lacking.

Every other spirit possessing a middle initial used it in his

messages but so does Mr. Burr, in his references to them in the book, manifest a disposition to include that initial.

COMMUNITY OF LOCUTIONS AND EMOTIONS.

We took a step away from handwriting tests when we turned our attention to signatures which are incorrect because of wrong words or letters. We now step entirely outside of the handwriting field to point out certain vital expressions and manifestations of sentiment and emotions, which stamp not only this Keeler series but every other series of Keeler spirit-scripts which I have seen.

Not Dead but Living.

Theoretically, it might not seem strange for a large percentage of communicating spirits to be anxious to tell their friends below that they are living. But I know no accredited group of purported spirit messages which indicate that this thought is uppermost with any considerable percentage of communicators. As a rule, they seem pretty well used to the fact that they are alive, and rather neglectful of the fact (if it is a fact) that their friends thought them confined to the cemetery. But the spirits who manifest through P. L. O. A. Keeler sit up and chorus like this:

Frank Burr (1) "I did not die. You never will die."

(2) "I am not dead and never was."

Jacob Mumbach (2) "I still have a conscious existence."

(21) "I find I am not dead any more than I ever was. I could not die if I wanted to. I would not know how to cease living if I wanted to try to."

Henry Adams (5) "I am in the land of the living."

R. G. Ingersoll (3) "I found life continuous."

(9) "I am of course living."

William Burr (12) "I don't want you to feel that I am lost to you or gone into the grave."

(3) "I am glad indeed that you are aware of my life."

R. G. Ingersoll (6) "You could not convince Mrs. Ingersoll of my life."

Ida Cary (5) "I want everyone on earth to know about this life."

Arthur W. Moore (13) "I find it all real."

Chas. Simonds (13) "To contemplate me as a bunch of unbleached bones lying in the bottom of a hole in the ground is about as bad as anything I can think of."

William Burr (15) "A knowledge that we live beyond the physical plane will be of help to you."

Chas. Bissell (12) "If I ever had a conscious life I have it now."

E. W. Huffcut (17) "I could not be here writing if I did not live."

Elizabeth Chase (18) "I presume that most people regard me as fairly dead. . . . I could not write much of a letter if I were lying out in the cemetery and going to dust."

David Ogden (21) "Here is a little message to tell you I am alive. . . . We live on all the time."

Robert Moore (22) "I supposed that you regarded me as dead. But I am fully alive and conscious."

Elizabeth Chase (21) "I am in a bright life now."

Fourteen out of 37 writers, counting all who write anything legible besides the signature. And not only this series, related to a particular sitter, but also every other Keeler series which I have seen, related to any other sitter, is vocal as a tree full of katydids, with protestations that "I am not dead." "I am as alive as I ever was." "I am not in the cemetery." And the climactic "This letter will show that I am living." *

* Two plates were sent by Mr. Burr to the Society for inspection in addition to those showing the originals of the plates in his book. One of them has a message from U (sic) R. Hilton: "Never again think of me in the cemetery. I have not been there since the day of the funeral." This is not included in the statistical summary.

There are in the possession of the A. S. P. R. the wordings of nine other sets of slate-writing messages received by the mediumship of P. L. O. A. Keeler, the sets, with different sitters, ranging from 2 to 12 messages each. There are in all 59 messages and they profess to emanate from 53 distinct spirits, but of these 59 messages supposed to be the product of 53 different minds, 22 harp on the am-alive-not-dead not-in-the-cemetery theme.

Being "Here".

Another favorite expression of the Keeler spirits is to the effect that they are "here", meaning not Paradise but the same room.

"I am as much alive as ever I was." L. D. B.

"This little will show you that I am alive." Aunt M.

"I am no more dead than you are." C. C. C.

"I want to reassure you of the life after the decease of the mortal body. I am alive and well. This life is more real than I expected." A. W.

"My heavens upon earth, don't ever speak of me again as dead or ever think of me as dead. I am alive and well." H. C.

"I was so afraid you thought me dead and gone." M. C.

"I am alive and well." C. C. R.

"I am in a life as real as the mortal, in fact more real; for all that is mortal perishes, but the spirit endures." J. H. S.

"If ever I was alive and conscious, I am at this moment." S. C.

"Don't imagine it is a visitation from the grave, I did not come out of a cemetery. Life does not cease. . . . Do the folks all know I live?" A. S.

"I am alive yet." (?)

"If a man can lose a part of his physical body and live on, cannot he lose his entire body and continue the same individual? . . . I am in a positive state of existence." R.

"If ever I lived I do at this moment." O.

"I am not dead, I am alive." L. B. V. (Yet the assurance was lost on the sitter, who never heard of the relative. Probably Keeler forgot the first initials of a Vale to whom the sitter wrote a note.)

"I have found life continuous beyond the tomb." M. L. I.

"I am as actual as I ever was. . . . We do not die." G. R.

"I want you to realize as far as possible that I live on." B. R.

"I know that if I ever was alive I am just now." J. D.

"Here am I whom the world calls dead." J. D.

"Don't go out in the graveyard and sit on my grave thinking you are near me. I am as far away from the cemetery as I can get." V.

"I want everyone who cares at all about me to know that I am quite myself." V.

"This is not so very much of a letter, but it will do to show you that I am alive. . . . There is no death. . . . I never felt more alive than I do at this moment." R. H.

The reader will note, both in the Burr and other sets, not only the frequency of this curious insistence on being alive, but a number of mannerisms in the expression of it occurring over and over again. Altogether 37 out of the 90 spirits in the combined Keeler groups hasten to inform their friends that they are not dead.

Out of the 37 writers of the scripts on the plates, 15 refer to their being "here", in that particular sense.

Frank Burr (1) "I am here."

(2) "Don't tell people I was here."

(3) "How in thunder did you know that I could drop in on you here?"

(5) "Did you know that I was here one day last week?"

Henry Adams (25) "How queer that we should meet here."

William Burr (12) "I rejoice to see you here."

R. G. Ingersoll (7) "I will talk to you here."

Ida Cary (5) "It did us an awfully big lot of good to see Sister here."

Elizabeth Chase (5) "I don't know just how I got up here, but I suppose it is all right to be here."

J. B. Perkins (13) "Want you to know I am here."

Wayne Westcott (13) "I am here."

Michael Mumbach (13) "I am here."

Wm. Burr (15) "I am very glad to come here."

Ida Cary (15) "Did you expect to hear from me down here in this strange place?"

E. W. Huffcutt (17) "I could not be here writing if I did not live."

Ella Chase (18) "This is indeed a treat for me to come here."

Amy Post (20) "Tell my folks I was here."

Ella Chase (24) "Lizzie and I like to come here."

Elizabeth Chase (24) "Just as soon as I received the wireless to be here I thought myself present and here I was."

Henry Adams (25) "and be back here communicating in this way."

Michael Mumbach (29) "I am here."

Chas. E. Boulton (5) "I am here."

Wm. C. Riffle (5) "I am glad to be here now."

Wm. Reed (13) "I have nothing special to say but want you to know I am here."

These instances show what a tendency there is with the spirits whom this Keeler summons to announce "I am here", instead of simply saying "I rejoice to see you", "I am very glad to come", to specify "I rejoice to see you here", "I am very glad to come here", etc.*

* The same tendency is found in the nine groups of Keeler messages where others than Mr. Burr were the sitters.

"I am here but do not know how I got here, and how I shall get away again now that I am here." E. C.

"I do wish dear Sissie could be here." C. C. R.

"To say I am glad to see you here does not half express my pleasure." J. H. S.

"Mother is not here." C. K.

"Not only can I come here and write you", etc. J. A.

"Father Hall is here." J. A.

"Mr. Hall is here." A. R.

"I am glad to come here." (?)

"I have been here before." (?)

"I am here. . . . I want you to know I am here." R.

"There are many here who cannot write." G. C.

"I was here yesterday." O.

"I am glad you come in here to hear from me." M. L. I.

"How did you find me here?" F. G. K.

"Does it please you to have me come here?" B. R.

"Your mother is here now." I. M.

"Here is your grandma." "Why bring him here?" "Here comes someone else." "Here is your father." (?)

"I love to see you here." E. W.

"Tell your mother I was here. . . . I am glad you and Frank are happy. He missed it in not coming to me here today. Tell Bill I was here." M. B. M.

"I am here now" J. R.

"It is a beautiful privilege accorded me indeed to come here." J. M.

"I rejoice to be here." R. H.

"I do not just know how you were aware that I could be here with you at this time, but that man knew where to find me to tell me that you were waiting here." J. H.

"If you can get out here to the Séance Tuesday night." V.

"I would that . . . we could open up ways of communication . . . at home as we do here." B. R.

"I am so glad you came in here again." I. M.

"Here am I whom the world calls dead." J. B.

Out of 53 writers, 22 talk about *here*, meaning the séance-room. And in the combined Keeler groups, 37 out of 90 writers use the expression in that sense.

Expressions of Astonishment and Wonder:

Only less characteristic of the spirits when they manifest through Keeler are expressions such as "wonderful", "marvellous", "stupendous", "surprising", employed in relation to the writing or the fact of being alive. Such terms may seem natural enough, but I know no accredited psychic whose communications indicate such a percentage of senders astonished to find themselves still alive or in contact with their earthly friends.

Frank Burr (2) "This stupendous revelation."

Jacob Mumbach (21) "Never in my life did I do anything more remarkable than this."

Henry Adams (25) "Little did we think . . . that I would . . . be back here communicating in this way. . . . How queer that we should meet here in the Capital."

Wm. Burr (6) "I am glad that you interest yourself in this marvellous fact of life."

Robert Moore (22) "This is the most strange thing that I have ever done."

Elizabeth Chase (24) "Is it not most surprising?"

One in six of the purported writers is excited by one or other of the two themes to terms of amazement.*

* A similar percentage of writers in the other sets of Keeler messages employ the like terms to express the same astonishment.

"How amazing that we should meet like this." C. C.

"I do think this is the greatest thing I ever did do." A. W.

"I am in a most remarkable condition of life." H. C.

"Isn't this meeting strange?" E. M.

"This is indeed a surprise." D. C.

"Does such a meeting as this seem strange to you?" J. A.

"This is wonderful isn't it?" (?)

"This is the strangest thing I have ever done." (?)

"Cousin Edgar didn't know how to write in this remarkable way." (?)

"This is amazing." E. B.

"You might wonder at their being blind here." J. D.

"Did you ever know of anything more astounding. . . . I never thought of such a meeting between us as this." J. D.

"'Tis a privilege . . . to come here and write you a few lines in this wonderful way." I. M.

"See Me."

Less common, but yet more noticeable when the spirits convene to communicate through P. L. O. A. Keeler, than in connection with any other psychic known to me, real or pretended, is the curiosity manifested as to whether they are or have been seen. Five out of the 39 of the book express it in similar terms.

Jacob Mumbach (2) "Do you see me?"

Ida Cary (4) "I suppose you see me at times."

Ida Cary (15) "Did you ever see me in those times I came to you?"

Ella Chase (18) "I do wish you could see me just as I do you."

Elizabeth Chase (18) (Same slate as foregoing) "I wish you were able to see me."

Robert Moore (22) "I often am near you, do you sometimes sense my presence?"

Such discrepancies could not occur by chance.

In order to put all the facts before the reader, I will state that the non-Keeler messages sum up to about double the number of words of the Keeler messages combined. But this is due to a very few lengthy communications in the former series composed of disquisitions, verses, etc., which would not be likely to contain the peculiar locutions. Were these few harangues and poetical outbursts omitted the percentages above given would remain about the same. On this account the comparison as it stands is a fair one.

As we have hitherto seen that the common characteristics of the script in the Keeler spirit messages indicate the work of one

"It is all remarkable and strange." J. H.

Here are 13 out of 53 writers in the miscellaneous set of Keeler's messages and 20 out of the combined 90 Keeler messages in the book and in possession elsewhere that have this characteristic.

Of two messages sent in the original form by Mr. Burr, and which are not shown in his book, one has:

"This is wonderful, . . . Frank Burr."

This instance is not included in the statistical summary.

* Likewise, five out of the 53 miscellaneous Keeler spirits are afflicted with the same childlike eagerness to know if they are visible, or wonder why they are not.

hand, so now we reach the conclusion that the prevalence of certain mannerisms in the Keeler spirit messages indicates the product of one brain.

The four selected peculiarities in locution exhibited in both the Burr set of Keeler spirit writers and in the miscellaneous set of Keeler spirit writers (the latter, for contiguity and convenience of composition set forth in footnotes) may not convince everyone that they must have originated in one mind with its dominating mannerisms. A further step is necessary and that is to examine the messages purporting to come from spirits on slates through other mediums. If what I have termed peculiarities are not peculiarities at all but general modes of expression, and if the spirits are really expressing their own thoughts in their own modes at the Keeler sittings, then other spirits, expressing themselves freely on slates in connection with other mediums, should show the same locutions in not very different percentages.

The Society possesses sufficient material for this comparison, namely: 5 messages received through Mrs. Maud Jones Gillette, 2 through Fred P. Evans, 25 through Henry Slade, 6 through the Bangs sisters, 7 through Mrs. Charlotte Herbine, 3 through W. A. Mansfield, 2 through "Dr." J. Stansburg, 20 through C. E. Watkins, and 4 through Edward K. Earle, or 74 messages in all. These purport to be from 57 distinct and separate spirits. Follow the list of these locutions through other mediums than Keeler.

Not dead but living.

(Slade) "I live the same as ever." R. B.

(Slade) "I still live and find this life as natural as life on earth." L. D.

(Slade) "I am not in the grave. I still live." A. O.

(Watkins) "Though dead, I am living." Ph. E. A.

"Do you seem to see any one at all when I am near you?" L. L. B.

"Here we are face to face and still you cannot see me." A. S.

"I wonder that you do not see me." G. R.

"Do you ever see me?" J. D.

"Don't you see me?" J. R.

The combined set of 90 supposed writers of Keeler messages, in and out of the book, show this characteristic in the case of 10 of them.

(Bangs) "You wonder if I live beyond the great change, death, and if I have the same consciousness." M. K.

(Mansfield) "Let this be a test to show you that I am not dead." R. W.

(Watkins) "This is true, for am I not here and do I not write these words to you myself?" M. C.

Being "here".

(Slade) "You see that we have brought you here for the sole purpose" . . . (?)

(Herbine) "I am here." M. G.

(Watkins) "I am so pleased to see you here" L. M. (Not closed slate writing, but written openly by medium.)

(Watkins) "This is true for am I not here." M. C.

(Watkins) "Frank and I are here together." H. C. B.

(Watkins) "I know that I am here today." F.

(Earle) "Here I am after a somewhat difficult time to reach you." J. H.

Expressions of Astonishment.

(Gillette) "It seems queer to be hobnobbing between slates." H.

(Bangs) "This is indeed a wonderful phenomena." Guide.

"See me".

None.

This is the result of the comparison:

	<i>Keeler Messages</i>	<i>Non-Keeler Messages</i>
Not Dead	37 out of 90 writers	7 out of 57 writers
Here	37 out of 90 writers	7 out of 57 writers
Astonishment	20 out of 90 writers	2 out of 57 writers
See me	10 out of 90 writers	0 out of 57 writers

Or, if we reduce the figures to percentages, we have:

	<i>Keeler Messages</i>	<i>Non-Keeler Messages</i>
Not Dead	About 41 p. c.	About 10 p. c.
Here	About 41 p. c.	About 10 p. c.
Astonishment	About 22 p. c.	About .03½ p. c.
See me	About 11 p. c.	No p. c.

Thus we find in a survey of the purported writings of 147 spirits on slates (all which are in the possession of the Society) that there is four times the tendency where Keeler of the many initials is the medium, to ejaculate something about not being dead that there is when the spirits write under the auspices of the other mediums. Four times the tendency to write of being "here" in the séance room, six times the tendency to manifest astonishment about certain subjects, and (substituting 1 for a cipher, since a case might easily occur in another equal series) eleven times the tendency to manifest interest in personal visibility.

THE COMMON CHARACTERISTICS OF THE SPIRIT SCRIPTS

SHARED BY KEELER'S ACKNOWLEDGED HANDWRITING.

The Society possesses two short letters by P. L. O. A. Keeler, one represented in its original form in Figure 3,* and the words in both arranged in alphabetical order shown in Figure 4, two proper names being omitted. Thus we have the most convenient arrangement for comparison, and a certain person will still be able to experiment with a certain choleric elderly medium. The reader may make his own studies if he pleases, by comparing Figure 4 with Figures 5-14, 21 representing Keeler spirit scripts. I will make a beginning for him as follows:

The word "of".

We have seen (page 356) that the Burr-Keeler spirit writers show a great fondness for making *of* with a loop or tick over the *o*, and for the left turn of the terminating line of the *f*.

Seventy-seven per cent. of the spirit writers exhibited the two

* "Plate" refers to illustrations in the Burr book, "Figure" to those in this volume of the *Proceedings*.

peculiarities combined and but one of the hundred life writers taken at random.

Keeler employs the word *of* once in his notes, and it combines both peculiarities.

The word "to".

We have seen (page 359) that nearly all examples of this word by nearly all the spirit writers were made without lifting the pencil and with the cross-bar of the *t* represented by a back stroke which may near or touch that letter but does not cross it, and made without a loop. The tendency was about sixteen times as great as among the hundred living writers.

In one of the three examples of this word in Keeler's notes the pen is lifted after the *t* but not in the other two and all three show the same characteristics in relation to the stroke standing for a cross-bar. So still again Keeler shows a characteristic common to the spirits who are supposed to write for him.

Initial "t".

As has been shown, in 78% of instances the spirit writers make this letter (setting aside the word "to" where the rule does not prevail) by beginning at the top and bringing down a straight line, swinging to the left and up and across the upright, making a left-hand loop. But 8% of such formations was found in the writing of the hundred living persons taken at random.

If Keeler was the real writer of the spirit scripts we would expect the same rule to prevail in his notes. There are 8 opportunities for testing this mark, 4 instances of the word "the", 3 of "there" and 1 of "that." And every one follows the rule. The left-hand loop is very narrow in two cases but a glass shows that it is there. Again, against great odds if he is an independent writer, his script shares a common characteristic of the spirit scripts.

Letter k.

We saw (page 362) that in the great majority of cases the purported spirits who come to Keeler make this letter with an unlooped stem, the rest of the letter being of about the same

height and composed of a detached angle or curve without loop, generally not crossing the stem.

In both cases where initial *k* occurs in Keeler's own notes the stem is made as described, the height of the two parts is as described, the second part is made as described, in one case the latter touches the stem and in the other not. Yet the chance of finding these marks in Keeler's writing, if it had no relation to the spirit scripts, was very small, only about 8 in 100 as tested by the Hundred Group of letters.

The word "you".

This word, which is found three times in Keeler's notes, harmonizes in every instance with that obscurity in the formation of the second and third letters which we have already seen in the supposedly independent spirit scripts of his séances. (Page 364.) Apart from the context the word might be taken for "yin", except for the absence of a dot. And it looks more like "yon" than "you." Yet we have found that only one out of five independent writers makes a parallel formation. But the common characteristics of his spirit scripts are always his characteristics.

Final "t".

Another characteristic, which I neglected to mention as common to the spirit scripts, is that of ending a final *t* with a convex curve, the upper segment of a circle. Sometimes it ends in a short straight line directed to the right and upward, but generally as stated. Out of 137 examples counted in the Burr series there are only 7 ending in a concave curve.

Independent living writers have a variety of ways of forming final *t*, not only with the terminating convex curve or straight curve, but also without any addition to the straight downward stroke, with a back stroke to make a cross-bar, etc. The convex curve or straight upward terminal slant is indeed the most common, yet it is found in only about one-third of miscellaneous scripts.

There is therefore only about one chance in three of finding this common characteristic of the spirit scripts in Keeler's writing if his is independent. But we find it in every one of fifteen examples in his notes.

Capital "I".

The almost invariable practice of the spirit writers has been shown (page 363) as well as the contrary practice among the majority of living writers.

As we would expect by this time, the 5 instances in Keeler's notes harmonize with the supposed spirit scripts which somehow got written at his séances. With them the upper curve crosses the upright of the letter, so do three of Keeler's slightly. The lower curve is single or double in the spirit scripts, it is single or double with Keeler. The lower curve almost never crosses the stem in the spirit scripts, neither does it in Keeler's.

Final "f".

The terminating and upward stroke a very unusually made one, since it comes up on the left of the downward stroke below the line, while the nearly universal practice is to bring it up on the right. (See on "of", page 356.)

In a hasty counting I find in the Burr-Keeler series, besides the final *f*'s which are indeterminate, 27 instances by 12 different reputed writers of the unusual termination to the left, and but 7 instances by 5 writers (three of them also among the 12) of the usual termination to the right.

If Keeler was the writer of the spirit scripts he has something like four times the tendency to finish his *f* in the odd way that he has to finish it in the more customary fashion. His notes have 3 instances of which 2 show the left turn, and one the right. In other words, this tendency in the spirit scripts which we have seen that 94 out of a hundred writers did not share, is shared by Keeler.

Final curve of final "d".

There are but 3 instances in the Keeler notes but these conform with the rule of the spirit scripts, as shown on page 360.

The reader will find material for further comparisons, if he cares to take the trouble. Figures 15-19 tell their own story.

Let us take the five most glaring peculiarities noted as "common characteristics" of the S. S.'s. And measure the likelihood of the same occurring, as they actually do occur in the Keeler

letters by chance coincidence. I refer to the particular formation just described of *of*, *to*, initial *t*, *k*, and *you*. We can measure the percentage of expectation by the number of writers in the Hundred Group addicted to the same peculiarities, severally.

We saw that but 1 in the hundred ever once made *of* with a loop or tick on the *o* and also with a left-hand loop to the *f*, therefore it is fair to say that there was about 1 chance in a hundred of our hitting upon that peculiarity in Keeler's writing if he was not the writer of the S. S.'s.

On the same basis of calculation there were 6 chances out of a hundred for finding in Keeler's letters, signed as independent, the particular way of making *to* noted as a "common characteristic" of the S. S.'s. As to initial *t* 8 chances out of a hundred. As to *K*, 23 chances out of a hundred. As to *you*, 20 chances out of a hundred. Or put in another way we have:

For *of*, 1 chance in 100.

For *to*, 1 chance in $16\frac{2}{3}$.

For initial *t*, 1 chance in $12\frac{1}{2}$.

For *k*, 1 chance in $4\frac{1}{3}$.

For *you*, 1 chance in 5.

The prospect of finding all five of these "common characteristics" of the S. S.'s combined in one writer unconnected with the S. S.'s by chance, is of course the product of multiplying the five ratios, and so doing to ascertain that there was but 1 chance of this in 451,000. But these five "common characteristics" of the spirit scripts are found contained in Keeler's writing, and as it is staggering to credulity and almost unthinkable that the medium in the case should be the one in 451,000 so to combine them, it follows that he was the writer of the purported S. S.'s.

And if we add the common characteristic of the spirit scripts later noted, (see page 383)—the terminating stroke of final *t*—which is also a characteristic of Keeler's own writing, we find that the likelihood of the six coincidences occurring by chance is 1 in 1,353,000.

TESTIMONY OF A NOTED HANDWRITING EXPERT.

The following excerpts, though brief, give the judgment of Mr. Albert S. Osborn, one of the most prominent experts in hand-

writing in this country, clearly. Writing to Dr. Hyslop April 10, 1909, he says:

The slate writing I have was obtained through Mr. Keeler, of Washington, and I am very desirous of obtaining some specimens of Mr. Keeler's own handwriting for comparison with the slate writing. I suppose that those who have entire faith in Mr. Keeler would not necessarily say that the fact that the slate writing is like his writing would indicate that the result was anything more than a psychic influence. But it would be very interesting indeed to me and very important in a scientific examination of the subject to obtain a specimen of Mr. Keeler's handwriting.

I am quite sure that Mr. Keeler would not give you any writing if he knew that it was to be submitted to me.

Numerous patrons of Mr. Keeler's have told me that the spirit handwriting was identical with that of those who had gone before and if Mr. Keeler does not wish to produce this impression it seems to me peculiar that the spirits should write in so many different ways.

On April 16th Mr. Osborn wrote again in part as follows:

DEAR SIR:

I have your kind favor of the 13th and am very much interested in what you say regarding Mr. Keeler. He had an unfortunate experience here a few months ago in connection with a séance. Some incredulous spectators gave him slate pencils covered with green aniline which did not interfere with their writing quality and which did not show colors observable in the dim light but when the lights were finally turned up it is credibly reported that Mr. Keeler had green aniline not only on his hands but on his face. He left for Washington the next morning. * * *

A collection of his messages which I have made in photographic form shows the commercial spirit running through the communications all designed to lead to further communications. The messages I think are in their contents, expressions, idioms and wording as strongly connected with each other as by their handwriting but I assume that this would be explained by the statement that the communications coming through Mr. Keeler are modified in some way by his personality.

The letter written by Mr. Keeler which appears in this report as Figure 3 was sent Mr. Osborn and on Sept. 17th he responded:

I return herewith the letter from Mr. Keeler, the slate writer, which you kindly sent me some time ago. The slate writing is clearly in the hand of Mr. Keeler whether the result is produced by occult or physical means. Would you care to see my photographs of the slate writing of Mr. Keeler?

FURTHER PECULIARITIES OF THE KEELER SPIRIT SCRIPTS.

Circles. Mr. Burr's Plate 27 shows 11 names each enclosed in a circle, all of the same size, and that size exactly the one which would result if a well sharpened slate pencil drew the line around a five cent piece, as can easily be demonstrated. With the constrained position which the wrist is forced to assume when the circle is completed, by this method it is seldom that the juncture can be made without unevenness, sidelapping or thickening of the line such as very plainly appears in some of the circles. Several of the circles show the jiggles and fresh starts which experiment proves are apt to occur when a line is drawn about a small round object. Whether spirit or mortal made the circles, it is apparent that this was the method of production and that either a nickel or an object of exactly the same size was employed. This probably explains this particular instance of "the mechanical powers of the world about us" (Mr. Burr's book, page 76).

Forget-me-nots. The forget-me-not is a lovely flower, and one quite appropriate for a spirit to draw. Perhaps we ought not therefore to be surprised to find that three of the spirits to whom we have been introduced by Keeler, in the Burr book, were moved to draw forget-me-nots, nor that they should be found on slates of several groups in the possession of the Society, nor that Admiral Moore should have been furnished one (see "Glimpses of the Next State," p. 350), but we cannot help noticing that spirits supposed to manifest through Keeler tend to draw forget-me-nots to a degree not yet observed in spirits manifesting through any other slate writer of whose results we have knowledge. And, *mirabile dictu!* Keeler spirits have tricks of drawing which are very similar, even to occasionally making the flower

with a defective number of petals. If they rely on the medium's imperfect botanical knowledge the drawings are not what they are said to be, independent. [See Figures 12, 14.]

Portraits. But the neat portraits on Plates 24 and 25, and others of the Keeler slates owned by the Society—how mysterious, how almost inexplicable their appearance is at first thought! [See Figures 11, 14.] Yet any one of them can be made, without the endowment of any artistic skill, in a very few moments. One writer testifies, "I made some very creditable 'spirit portraits' by this process in my first attempts." So did I and so may any one. This species of imposition is practised by a number of slate-writing mediums. The pictures are of course prepared before the séance on slates which are substituted for the ones examined by the sitter.

The following directions for making the portraits are from "Revelations of a Spirit Medium," pp. 145-147, and experiment will show that they are easy to follow:

Wash your slate clean, and, with a pencil, rub it all over until it is white; then, with the ends of the fingers rub lightly until the powder is entirely spread. Now cut from newspaper or magazine the faces you desire to copy. You must not cut out the face on the lines, but cut out a piece of the paper with the face on it, leaving a margin of about an inch all around. Wet the side of the paper opposite the picture with the tongue, being careful to wet it evenly. Lay the paper on the slate, wet side down. Hold it firmly in place, and, with a round-pointed pencil trace over all the lines of the face, putting a good pressure on the pencil. Now take off the paper, and, when the slate dries, you will find an exact reproduction or copy of the face on your slate. The picture is made from the powder on the slate adhering to the wet paper wherever your pencil touches, and the surface of the slate shows where the powder is removed, making a black line through the white powder. Proceed as above until you have all the faces on the slate; slip it in the slide on the bottom of your chair, and wait for a "sucker." The writer knows of one woman who is laying up something for a "rainy day" on this one deception. She is called the "picture-medium."

It would astonish you, reader, to know what a large number of the faces are recognized as friends and relatives by the people who

receive them. The writer knows of at least five people who have recognized Lydia Pinkham's newspaper cut as relatives, after it had been transferred to the medium's slate! (145-7).

The Keeler portraits exactly resemble those executed by the described process.

A "geometrically perfect figure."

Plate 26 is of a slate having in the center a rectangular white surface, with writing in black upon it. Mr. Burr says (74), "It is certain that no mechanical device was or could be used in the construction of this geometrically perfect figure."

And yet providing the slate was prepared beforehand, as I have no doubt was the case, all that was necessary was to draw lines around a visiting card and then to whiten within the lines. Examination of the original slate showed such outlines and that after smudging over the pencil marks a space was still uncovered at each end of the figure and a pencil was used in a direction at right angles with the former lines, and these lines also smudged. The writing was then done on the white surface with a lead pencil. Any schoolboy could do it.

Mr. Burr's real difficulty is how this "geometrically perfect figure" together with writing on other slates could have been fraudulently produced before an audience of "nearly 500 persons", after "a committee of three persons were called from the audience to examine, wash, place slate pencil between the slates, and then securely tie the slates together." But the size of the audience and even the fact that there was an audience aside from the three persons composing the committee, are immaterial. The whole issue is whether in spite of the vigilance of the committee prepared slates were substituted for those inspected, trick "flap" slates were employed or some other fraudulent device successfully manipulated. One magician testifies that he had allowed a large number of persons to examine special slates which he used, and their secret had never been discovered. It is not reported whether or not the three persons were selected by Keeler or his friends. We do not know that the three were not possessed by that "confidence" which one writer says is favorable to brilliant results. At all events, the examination made by a committee

at work on a platform with the eyes of nearly 500 persons upon them and an unctuous, compelling medium telling them what to do, is not likely to be even as trustworthy as the usual inspection in a private sitting. How often does a "committee" called upon a platform see how a conjurer does his tricks with them before an audience of even more than 500? The difference is that he does not claim that the production of a pigeon from inside the vest of one of them is other than a trick, or that the coin which he snatches from the air before the face of another is suddenly materialized. They are powerless to explain how Houdini disappears from the iron tank apparently standing alone and surrounded by empty space upon the stage and reappears from behind the curtain. Indeed, did Houdini claim that he dematerialized, passed through the walls of the tank in the condition of extremely tenuous gas, and then materialized again behind the curtain, some "committee" would be quite ready to believe it, as one actually did (see J. Hewat McKenzie's "Spirit Intercourse," pp. 86-87).

Why debate the possibility of performing the public feats in slate-craft, remembering the instances where investigators have examined the bit of slate pencil inserted and found no mark of abrasion upon it? Perhaps the insertion of the flake of slate is *not* necessary, except to aid the general effect upon credulous sitters; see also page 55 of Burr's book, where a slate is mentioned with one of the inscriptions blue black, though "nothing was placed between the slates except an infinitesimal piece of slate pencil."

The production of writing in different colors is explained by the various writers who treat of the methodology of slate-writing.

Message in an "unknown language."

A communication which was probably intended to produce the impression that it is written in an unknown language is shown in Plate 34 of Mr. Burr's book. Mr. Burr remarks, "I have never found any one who could even guess what language is used, what is written or who wrote it."

The characters prove to make up a rather easy cipher for a very modern communication in the English language which thus reads:

My dear freind [sic.] We are very [sign for *d* instead of that for *y* presumably through error] glad to meet you here tonight. You may rest asured [sic] that in do [sic] time you [sign for "*d*" instead of that for "*y*"] will succeed in doing what you are after, but don't think it will come at one time, no, no, not so. All things come to men who waite [sic] But wate [sic] [signature doubtful; but there seem to be double G. I. S. and T. discernible].

In view of the numerous errors in the message, perhaps owing to the necessity for haste in the writing, I fear that the remark, "An examination will disclose that it is written with remarkable precision," will have to be modified.

Mr. W. C. Peyton, of New York City, gave me the clue from which the cipher was readily worked out.

*Two souls with a single thought.**

One of the messages received by Mr. B. S. at a Keeler séance in 1896 is accompanied by a queer drawing of the crudest school-boy character representing two men fighting with their fists. Another message, received at a Keeler séance by Mr. Hereward Carrington (see *Proceedings*, Vol. II, Part I, p. 62—but the reporter here incorrectly describes the drawing. There is no "frock-coat" depicted, this impression having been derived by amalgamating the two figures and by disregarding certain of the lines as meaningless) in 1907, has the same fighting figures, reproduced as nearly as could be from memory. In both, one man is much taller than the other and their relative positions and their attitudes are the same, the tall man has a beard and the short one has long hair, the tall hat of the tall man is firmly upon his head, and the derby hat of the short man is falling off. And that this grotesque specimen of facetiæ, the same in subject, the same in all its features, and the same in its crude manner of execution, should have emanated from two unrelated spirits!

Note too well folded.

On a slate not represented among the plates, but sent me for examination, I found this message, from "U. R. Hilton" (instead of V. R. Hilton):

* Two more were later found. See Figures 20-21.

"I am not able to read your letter all folded as it is."

Evidently the name had been read (imperfectly) but there were mechanical difficulties in regard to unfolding the entire note. As the spirit was not supposed to unfold the note at all, the claim being that the notes remained folded upon the table, this is a mysterious message from the "independent writing" point of view. It is explainable only from the point of view of the medium who found the note hard to manipulate.

Evasive replies.

Occasionally Mr. Burr tried to extort from the spirits something besides platitudes. But the attempts met with little success as the following passages show.

(13) "Have you any message for your brother Thomas?"
Answer: "Please tell Thomas to interest himself in so vital a truth as this."

(30) "Can you convince me that you still live?" *Answer:* "I do not need to convince you—you are already convinced. I could not be here writing if I did not live. Yes, but you say, perhaps someone else is writing. What of it, if one spirit can write, all can,—the same is true of all."

This logic is by the dean of a law school (?).

(55) "Who wrote 'Nathan Hale,' and the 'Blue and the Gray?'" *Answer:* "You know as much about the Blue and the Gray as I do." Mr. Burr remarks: "The answer is entirely true. I did know all about 'The Blue and the Gray.' This answer bears great weight." If the answer had been "You know all about 'The Blue and the Gray' it *would* have had weight. But it was not, and the real answer does not necessarily imply that. It might as easily imply "You know nothing about 'The Blue and the Gray?' Well, I don't either." The answer is fitted to either case, like some of the ancient oracles.

Supposed pieces of evidence.

On plate 20 a message came from Amy Post, of whom the sitter had never heard, but who proved to have been the mother of well known citizens of Rochester. Of course if the messages

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Figure 4 A.

The words contained in Figures 4 A-4 B are from two letters by P. L. O. A. Keeler, omitting two proper names. The words are arranged in




Figure 4 B.
alphabetical order for greater facility in making comparisons with the
spirit scripts.

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were fraudulent all that would be necessary would be for the *medium* to know about her.

One of Amy Post's sons, it is said, pronounced her message characteristic. (58)

The message was "I am glad to come, tell my folks I was here." And this is characteristic of Mrs. Post! Yet similar terms, as we have seen, were employed by a number of Keeler's spirits. And almost anyone might use them though by no means so large a percentage of persons would.

Surprise is expressed that Van Rensselaer Hilton comes on a slate in 1912 when the notes to the spirit had been addressed V. R. Hilton and the sitter did not know that Van Rensselaer was his grandfather's name! But the sitter had called for Hilton repeatedly since the sitting in 1908, represented by Plate 6, and four years had gone by. Would it be anything strange if the medium managed in the course of four years to run across something about one of the many names brought to the table?

(19) We are told: "Willie is the pet name by which my sister [the purported communicator] always addressed me." As thousands of people whose brothers are named William do. But she used the word "awfully" which, it is stated, is not a family word. Well, since the communication is supposed to be from her direct and not intermediated, how did she come to use the word?

Examples of profound (?) logic.

Ingersoll: "I am of course living, were I not I could not write this." (31)

Huffcutt: "I could not be here writing if I did not live." (Pl. 17)

Ingersoll: "No creed has all of truth and hence all of truth is not in any creed." (Pl. 10)

False Statements Attributed to Robert G. Ingersoll.

On Plate 8, Mr. Ingersoll's spirit is made to say: "I wavered between Spiritualism and Materialism." On Plate 9 he is made to say: "I entertained privately the opinion during my earth life most strange to many, I presume, that a certain deception, harmless in its results, was justifiable. For instance, the subject of immortality of the soul, the truths of modern spiritualism. Pri-

vately I held the hope of their truth and fact so strong that it bordered close upon belief in them. In fact the line separating them was difficult to determine * * *.

“Mrs. Ingersoll knew well my mental attitude while the world did not. I refer to this as a subtle evidence to her that I am writing.”

Two issues of fact are here.

1. Did Mr. Ingersoll publicly say one thing and privately hold another?

2. Did Mrs. Ingersoll know his alleged mental reservations, so that the statement made would be a “subtle evidence” to her?

No one ever suspected Ingersoll of practising evasion in his lifetime. If anyone appeared to have the courage to declare his exact opinions he was the man. And he spoke so plainly upon the subject of spiritism that if the “messages” are correct he did not simply practise “deception in the unspoken realm of thought” but deliberately lied in open speech. I quote his words spoken in an interview and printed in the “Plain Dealer,” Sept. 5, 1885.

“I do not believe in the supernatural. One who does not believe in gods would hardly believe in ghosts. I am not a believer in any of the ‘wonders’ and ‘miracles’ whether ancient or modern. There may be spirits, but I do not believe there are. They may communicate with some people, but thus far they have been successful in avoiding me. Of course, I know nothing for certain on the subject.”

Also from an interview in the same paper to be found in the Dresden edition of Ingersoll’s works, volume VIII, page 511.

“Personally, I have no sort of confidence in these messages from the other world. There may be mesmeric forces—there may be an odic force. It may be that some people can tell of what another is thinking. I have seen no such people exist. I do not say that the spirits do not come back. I simply say that I know nothing on the subject. I do not believe in such spirits, simply for the reason that I have no evidence upon which to base such a belief.”

In *Mind* for March, 1899, appears the report of an interview with Mr. Ingersoll. He is asked his opinions of the results of the

investigations by the Society for Psychical Research and thus replies:

"I have not the slightest confidence in 'spiritual manifestations,' and do not believe that any message has ever been received from the dead. The testimony that I have heard—that I have read—coming even from men of science—has not the slightest weight with me. I do not pretend to see beyond the grave. I do not say that man is, or is not, immortal. All I say is that there is no evidence that we live again, and no demonstration that we do not."

The questions are whether Mr. Ingersoll in making the above statements concealed his real opinions, and Mrs. Ingersoll knew it.

These questions are, I fancy, effectually disposed of by this letter from Mrs. Ingersoll herself:

MR. WALTER F. PRINCE,

DEAR SIR:

I am in receipt of your letter of March 25th.

My husband did not believe in spiritualism and I have never, at any time or place, inferred that he did. Many messages purporting to have come from him, have been sent me, but not one has been in the least convincing. Mr. Ingersoll was absolutely frank and told the world his exact belief on all subjects. If there is any further question I shall be glad to answer it.

Yours very sincerely,

Apr. 2, 1920.

EVA A. INGERSOLL

KEELER SPIRIT WRITINGS LATER EXAMINED.

The Mrs. S. Set.

A set of Keeler slates has come into the possession of the Society since the foregoing was written. It comprises 39 messages by 13 purported spirits, and the sitter was throughout the same, Mrs. S.

Since use of the Burr plates was denied, we have chosen some of these for the plates in this Report to illustrate the handwriting of the Keeler spirits, and as the basis to demonstrate to our readers the identity under disguises with the handwriting of Keeler himself.

We wish here to show the consistency of this set with the others in the peculiar locutions employed, and the manifestation of certain apparent emotions, stamping all as the product of one mind.

Live.

"Well, if I ever knew anything at all I know that * * * spirit life and return are facts."—C. W.

"All life is eternal and does not stop at the material gate. I am going right along just as much myself as I ever was."—T. L. S.

"This does not look much as if I were in the grave waiting for Gabriel to blow his trumpet. Do you think so? I am up and alive and a-doing. Don't ever relegate me in your mind to the oblivion of the tomb. I am in a more live place than graveyards. Think of me as alive."—C. W.

"Gabriel's trumpet sounded for me the moment my spirit left its house of clay. I did not have to wait for the Judgment Day to roll around."—M. W. W.

"You don't think any more of the day of death, I hope. You need not fear decease, for like falling asleep you know not you have entered the state until you awake in the other condition, and the affair is all over."—T. L. S.

"I live * * * the dead [sic] alive and the lost are found."—M. W.

—"My continued life. * * *

"You must not think me dead and gone forever."—E. H.

"You will never have to doubt the continuity of life beyond the mortal plane if you look fully into this wondrous return. I am as much alive now as I was in the mortal world."

"I am not dead, am I?"—A. B. W.

"I was afraid * * * you did not let it concern you very much whether I lived or did not."—M. L.

"I am living."—T. W. S.

"I supposed you thought me dead and gone."—A. L. S.

"I want you to know now that there is a conscious existence after the dissolution of the mortal form. I am as much myself now as I ever was."—M. W. W.

"Here we are as much ourselves as ever. * * * It does not look much as tho death had separated us, does it?"—M. W. W.

"Never think of me as gone from you. I live," etc.—T. L. S.

Surprise—"Wonderful," etc.

"I shall always bless God that you have been brought into a knowledge of this sublime thing."—A. L. S.

"Well, well, is not this great."—C. W.

"How on earth did you know that I could come here in this strange home and write between these slates?"—M. W.

"Now are you surprised to see a letter on here from me? I do not wonder if you are, for I did not expect this."—M. L.

"I come again from a vast and wonderful sphere of being."—P. W.

"Dear me. I don't see how you knew I could come here in this strange way and place."—A. L. S.

"How can I ever express my pleasure, my surprise, at these meetings. I never dreamed of such a possibility until yesterday."—T. L. S.

"This is to me the most remarkable of experiences. I had no conception that such a thing could be as this wondrous communion between us. I was simply overcome yesterday and I am not yet recovered from the shock of such a surprise!"—M. W.

"There is much I might say about this sublime life." * * *
"You will have some word of my home. Surprising indeed."—T. W. S.

"Good gracious me * * * I had no conception I could write and commune with you in such a real way. How singular, etc."—V. A. W.

"My heavens! May, this is marvelous. * * * This is wonderful."

"This wondrous fact."—T. L. S.

"It is a wonderful world of life and activity I am in."—T. L. S.

Here.

"Well, if I know anything at all I know that I am here."—C. W.

"I am glad enough to be here today."—T. L. S.

"How on earth did you know that I could come here?"—M. W.

"I don't see how you knew I could come here."—A. L. S.

"I am glad to be here now."—M. W.

"I feel as if I had been awakened to a new condition of life by your visiting here."—V. A. W.

"I am so glad you came in here."—M. W.

"Cannot get any one else here."—G. C.

"This beautiful privilege of coming here."—E. H.

"Well here I am."—T. L. S.

"To come here and meet with you in this sweet communion is joy enough."—T. W. S.

"How singular that after all this time you should come here."—V. A. W.

In the same set are found these parallelisms:

"Praise God from whom all blessings flow. This is a blessing, this meeting."—M. W.

"Praise God from whom all blessings flow, is what I feel like singing every time I find I can come to you."—V. W.

"I praise God from whom all blessings flow for this beautiful privilege of coming here."—E. H.

It is odd that out of 13 communicators to a certain sitter 3 should have quoted the Doxology.

Let us look at one choice example of diction.

Frances E. Willard, once president of a college, mingles "you", "thee", "your" and "thy" in addressing her friend, in a bewildering fashion. She likewise declares that she places a wreath upon her friend's heart.

The Dr. King Set.

After my analysis of the Keeler spirit-chirography was completed the book "Dawn of the Awakened Mind", by John S. King, M. D., was received. A mere glance at the last ten plates in the book was sufficient for certainty that it was Keeler's spirits who did the writing on the slates thereon represented.

All the chirographical characteristics which have been described are there in full bloom, and in spite of the cultivated different "types" there coyly peep through them the character-

istics of Keeler's own writing. There are also the characteristic locutions; their expressions of astonishment "This is a very unusual thing;" the assurance that the spirit is not dead,—“Do not think of me as dead and lost to you,” “I am not dead * * We live eternally;” the reference to the place of the sitting, “Tell dear mother I was here.”

Incidentally we note that the spirit land appeared to be quite stirred up by the proposed book of Dr. King. “Your book is as fine as can be,” says George Brown, and since he was an editor, the verdict must have been pleasing. “I greatly admire your book. It is good;” this from William Stainton Moses. One of the most fastidious and critical literary men of England, author of that classic of psychical research, “Human Personality and Its Survival of Bodily Death,” Frederic W. H. Myers, declares “Your book is better than I could have made it,” but adds a “k” to his first name. “We are highly delighted with your book,” gushes “Prof. James,” who used to rejoice when he went on a distant vacation that for awhile he could cease to be “Professor.” And the joke of it is that neither Moses, Myers nor James, unless they had reached second childhood, would have complimented the most credulous and uncritical book referred to.

One finds it difficult to keep a straight face while reading some of the messages. And yet Stainton Moses is quite pathetic in his outburst, “I was afraid you had forgotten me.” Eidemar, an “Advanced Spirit,” writes in characters which are evidently English capital letters variously right side up, upside down and lurching in a drunken manner, and meaning nothing. Myers illustrates his mastery of diction by “What seems to be dead is merely the physical evidences of the soul's transition.” “Omar” gives assurance of his “steddy companionship.” “Josephine Le [sic] Reine” describes herself “Votre Sincere et Fidelè,” exactly as Jeanne d'Arc did in her message to Mr. Burr, except that the peasant girl who could not write is more successful in placing the accent mark over the final word than is *l'Impératrice*, who has altered her title to “Le Reine.” Knowing what repeaters Keeler's spirits are, one could wager that, if a collection of messages from his French spirits could be made, half of them would be found saying “Votre sincere et Fidèle (or Fidelè),” even to the omission of the accent mark in “sincere.”

Since writing the above, I have found another message in French from a Keeler spirit (*The Psychical Review*, May, 1894, page 305). Sure enough, it ends "Sincere et fidèle" (this time with an acute accent).

It is of keen significance that when Dr. King addressed his invitation to William James he also addressed him as "Prof. James," and that Dr. King invites Frederic W. H. Myers under the name "Frederick Myers." George Brown calls King "My Son," and states that he himself had been editor of the *Globe*, but on the previously written "invitation list" to the spirits with whom King wanted to communicate is also the information that Brown had been editor of the *Globe*, and had been accustomed to call King his son. The "list" has "Stephen King, my father," and "Margaret P. King, my mother," with other information and so we find a spirit writing "My dear Son," remarking "I am with your mother Margaret," and signing himself Stephen King. I strongly suspect that King showed the whole list beforehand to the medium in whom he had such guileless confidence, a resident at Lily Dale where Keeler was staying, and that she passed on the names and other information, so that slates were already prepared when Keeler was apparently dubious about results.

The good doctor is much impressed by a message from "Prof. James" referring in jocular terms to "the pork you ate today," an unfortunate incident which had upset the medical man's epigastric region. This proves, he says, that spirits "know all about everything we are engaged in." And yet from what is innocently set down in the book, it is evident that there were those on the campground who knew about the inner perturbations, and the initiated also know that there is usually a "human-psychic-telephone" in excellent working order at Lily Dale, informing mediums of facts which other mediums have learned.

There appears on the plate representing the "fourth slate" in King's book, a purported message from the author's son, who died in 1916, which reads in part: "Tell dear mother that I was here. I am not lost to her." These terms so frequently adopted by the spirits who write through Keeler should have been very consolatory to the mother, who had been dead more than thirty years (p. 73). Even the communicator's step-mother ended her earthly pilgrimage five years before he did his.

Dr. King gives an account of what he thinks took place at his three sittings with P. L. O. A. Keeler, whom he calls "that good-natured man," which will sound droll to those who have had the misfortune to rouse his ire by too close inspection implying a suspicious mind. In this case the sitter did not furnish such "bad" conditions.

Even before he started for his first sitting he wrote down his expectation that he would get "convincing evidence" which would "prove to be an exceptional surprise to even the experienced Mr. Keeler, the psychic himself." He had fairly pitted himself to give Keeler a treat, and surely did.

Let us see what, according to the helpful reporter, took place at the first sitting. The medium sat at one side of the table and King (beyond question!) sat on the other side. Mr. Keeler made a remark about the size of the slates and directed the sitter to "clean a couple of the slates and then examine them," and while conversing he cleaned six slates from a "stack" of them on the table. Keeler directed him to write notes to the spirits and fold them but was told that this had been attended to. The medium then said, "Yes, they will do; but take the string off the packet and scatter the papers loosely in a group on the table between us," which the sitter did, "and some among them may come and write." This is all that is stated to have taken place when the sitter looked at his watch and found that "the half hour was being rapidly exhausted," that is, it was nearly over. And yet all that is mentioned need not have taken five minutes. There is food for thought in what is told, but it is what was unnoted and unreported which is of the most importance. What was the use of reporting the odd little acts of the medium, his passing his hands over the folded notes to "magnetize" them, his touching this slate and that, his twitches and starts, his period of half lethargy on the other side of the table which concealed his lap? No use, the sitter thought, for the writing had not yet been heard. When he hears that it will be time to be wary, were it not sacrilege to be wary of the bland Mr. Keeler at all?

The critical moment arrives when the medium is about, in fact, to substitute a pair of prepared slates for the innocent pair. Mr. Keeler said, "while looking straight into my eyes 'There don't seem to be any one here, ready to write for you on the

slates.' " The sitter has his mind occupied with disappointment, and his eyes controlled by a favorite device of the conjurer, that of staring directly into the orbs of his client. In a moment the situation is effected, the sitter is told " Take hold of the slates as I do with both hands and press the frames together to exclude the light," and the sitter holds on for dear life, rivets his gaze upon the slates (watching the stable door after the horse is stolen) and marvels at the sounds and vibrations which announce to him that the writing is in progress. He dares not relax his grasp lest the light enter between the slates, so the medium can scratch the lower rim, tap and all the rest of it in perfect security from fingers which might otherwise move beneath and make undesirable contacts. Then a second pair of slates was " grabbed ", but we are not even assured that they were among the cleaned slates nor would the assurance be worth anything if we were. And then a third pair, the sitter so enthused and fascinated that a scarlet monkey could have gone through the room unnoticed.

Job is incorrectly reputed to have said (King James version), " My desire is that mine adversary had written a book." Mr. Keeler, no doubt, with entire accuracy thinks: " My desire is that my friends had not written books," for the more books are produced containing reproductions of his " spirit " slate writings like the books by Burr and King, the more proofs of the abominable frauds practised upon the affections of the bereaved and the unutterable meanness of such imposition for money are spread before the eyes of the discerning.

Miscellaneous Sets.

The Society has acquired the slates whereon six spirits professed to write 8 messages under the auspices of Mr. Keeler for the benefit of a certain sitter. They show the common characteristics of handwriting which we have noted in series presented in the plates of Mr. Burr's book including the same species of " ladylike " writing which we often observed there.

The above applies also to the writing of 2 messages from 2 spirits received by another sitter with Mr. Keeler, the originals of which are in our possession. The same is true of another series of 8 messages by 5 alleged writers, when a third sitter was present. And the same is true of a set of 4 messages by as many

spirits, for still a fourth sitter. The same is true of another series of messages supposed to be from 11 writers, for the benefit of a fifth sitter. Thus not only all the handwriting shown on the slates in Mr. Burr's book, but all the writing on the slates in the possession of the Society, which were made at the Keeler sittings, is evidently the work of one hand.

MR. BURR AS CRITIC, AND AS OBSERVER AT SLATE-WRITING SEANCES.

Six months after my "report" was rendered Mr. Burr, I wrote asking for his promised observations upon it, and also for permission to publish photographs of the life-scripts which he had lent me and also certain plates in his book purporting to exhibit the spirit writing of the same persons. This is his reply, dated Jan. 3, 1921:

DEAR SIR:—

This is a delayed reply to your letters of June 16th, July 5th and to your letter of December 29th, just received. Your letters of June 16th and July 5th related to report made by you concerning the exhibits shown in my book and supposed to relate to the three score of exhibits sent you for examination in connection with it. I have delayed replying to these letters that I might well consider your report and my commentaries concerning it. (1)

Preliminary to what I am about to say, permit me to assure you of my high personal regard and to thank you for the time and attention which you evidently have given some of the exhibits submitted to you for examination. I admonish you not take as personal what I am about to say concerning your efforts as an investigator. (2)

My first observation is that your report is only half a report, (3) —perhaps not even that,—for the following reasons:

1. My "report" to Mr. Burr embraced the most of the matter contained on pages 340-385 of this paper.

2. I do not, and am not in the least vexed or disturbed by anything in the letter.

3. Considering that great pains were taken, as the parts of the correspondence prove, to impress upon Mr. Burr that the "report" rendered him was to deal with the question of the genuineness and authorship of the scripts *and nothing else*, he should have seen that the three "reasons" do not apply as criticisms of that report.

1st. Nowhere do I find any explanation of the fact that messages written in many different colors appear upon some of the slates submitted for your examination. (4)

2nd. Assuming that my statements concerning the physical conditions surrounding these manifestations are true, (5) nowhere is there any discussion, scientific or otherwise, relating to the force, power, method or principle by which these writings are produced.

3rd. Nowhere does there appear any evidence of knowledge of psychic forces, (6) or, in fact, of any knowledge that any person acquainted with letter formation might not and does not possess.

I had expected that a person occupying your position would be equipped with current knowledge of facts and apparent truths concerning these manifestations, (7) and that what you don't know would not be supplemented by what you claim to know.

I expected further that you would believe what I had written about the physical conditions surrounding the manifestations described in my book. (8)

Your inferences and conclusions come in direct conflict with

4. Not even in this full report can space be taken to explain all the tricks and devices of slate-writing and drawing, though some of them are here explained. As some fifty devices and methods were in use in 1907 and more have been invented since, to explain all of them in full would demand a hundred pages. But anyone who really wants to know how the tricks are performed may consult the authorities cited on pages 388 ff., 420 ff. It is not harder to write with a colored crayon than it is with a slate pencil. Nor is it more difficult to substitute a previously prepared slate with writing in several colors than such a slate with writing in one color only. Note that it was not at the first sitting that the different colors appeared, but after the names of some of the sitter's friends had become familiar.

5. It is unfortunately impossible to assume any such thing, though it is safe to assume that the statements were made with the belief that they were true.

6. Neither can we assume psychic forces; they must evidence themselves.

7. Probably this full printed report will be unsatisfactory to him because it reveals too much "knowledge of facts and apparent truths concerning these manifestations."

8. He should have had no such expectation, as I forewarned him that the physical conditions, real or supposed, had no bearing upon the examination of the handwriting, as such, and would be ignored in what I had to say upon that topic.

things which I know to be true, hence I know that your inferences are not true. (9)

In this connection, the door of investigation is wide open. Any person may see what I have seen and many thousand people have seen the same manifestations. (10)

Under these circumstances, I think you assume far too much when you infer that we are all dupes and fools.

Let me assure you that I have never for one moment thought that you conducted this investigation as a personal favor to me, or for any person, except in the interests of the Psychical Research Society. I have been interested in the truth; I have wanted to help you, for I felt certain that the matters discussed would be scientifically and judicially considered.

Your palpable failure to impartially and scientifically consider the evidence at hand is most obvious, so obvious in fact that I am compelled to regard your conclusions in the main as a hindrance rather than a help to the purpose for which your Society is supposed to exist.

The most striking proof of your failure as an investigator is the obvious fact that you have approached this investigation with preju-

9. No matter what he knew to be true or thought he knew to be true, no matter if the miracle of making spirits write like Keeler was accomplished, it remains a fact that the spirits did not, as had been asserted, write as they did on earth, a fact that their messages show common chirographical characteristics to a degree impossible with independent scripts, and a fact that these characteristics are those of Keeler's acknowledged writing.

10. This assertion is made as roundly as any other in the letter. But it is quite untrue, though no doubt the writer believed it. Keeler expressly refused to open the "door of investigation" to Dr. Hyslop, and though I challenged Mr. Burr's statement and promised implicit compliance with required "conditions" and the most scrupulously courteous conduct if he could get the consent of Keeler to give me or anyone of fifty members of the Society whom I might name an opportunity for experiments, no such opportunity has been granted, and in my judgment no opportunity will be granted. Why not? Is Keeler's dislike of the Society a reason which commends itself? Why does he dislike the Society? I will agree that the person I send shall never have had a previous sitting for slate-writing but I will not agree to refrain from telling him what particularly to observe. Will *that* create an insuperable objection? And why does Keeler so often ask people on their first appearance if this is the first time they have sat for writing? See *Addenda* at the close of this paper.

dice or predetermination. (11) Nowhere do I find a suggestion that the truth was told concerning the manner and circumstances under which these manifestations took place. Nor is there any intimation that these may be real spirit messages, nor is there any apparent attempt to do other than find fault and pick flaws wherever an opportunity appears. I cannot believe that your mental attitude in relation to the matter has been either judicial or scientific.

Here are some of the statements which appear in your report:

Page 373, "Every one of the Keeler series which I have seen is vocal as a tree full of katydids."

Page 373, "Of the 59, 22 harp on the am alive not dead in the cemetery theme."

Page 376, "With the spirits whom this Keeler summons to announce."

Page 378, "We have heretofore seen the common characteristics of the Keeler spirits."

Page 378, "When spirits convene to communicate through Keeler."

Page 378, "Five out of the fifty-three Keeler spirits are afflicted with same child-like eagerness."

In your letter you say, "We have several reports from experts in the art of unearthing such matters, showing how Keeler performs his tricks." At one place in your report you state, "I will surrender my whole contention." (12)

Statements of this character bear their own message. They need

11. Every one of the remarks which he quotes was written after the examination of the scripts had been completed. Why one's conclusions after a protracted investigation or even a little pardonable humor in the summing up, should be evidence that he "approached this investigation with prejudice or predetermination" is a mystery. For that matter, it made no difference how I approached the task, it is how the task was accomplished which counts. Mr. Burr, as a lawyer, certainly argues for his client, but that fact does not trouble the jury, which only pays heed to what he proves in his argument. The truth is that had the scripts proved to be as alleged, in the writing of their supposed authors, the establishment of that fact would have had pleasing interest to me.

12. The reports, which will be quoted, were not allowed to embarrass the examination of the handwriting presented.

The sentence beginning "I will surrender my whole contention if" was written after the examination had been made. At that stage I certainly did have a contention to maintain.

not be characterized by me. Let them be judged. Not only this, but other statements of yours appear to me more like quibbles than a broad-minded unprejudiced desire to hear all the evidence impartially in search for truth; they brand and give color to any conclusions which you have reached.

In one place you criticise spirits for mis-spelling names and intimated that Keeler learned to mis-spell them from me. Your own report contains errors in mis-spelled words. (13)

I shall be interested to know why you entirely ignore the most convincing evidence of all, namely the fact that five different colors appear upon some slates. Would you have me and others believe that Keeler carries five different pencils in his pocket and deliberately writes messages on slates in our presence and that we sit idly by, without enough sense to see him do it? (14) Why have you all through, entirely ignored the conditions under which these manifestations took place? (15) The facts have been truthfully stated to you, scores, hundreds, thousands of witnesses may be produced, who have seen the same manifestations. Even you and the "experts in the art of unearthing such matters" may come and witness these for yourselves. (16). Your complete silence concerning the physical conditions under which these writings were produced discloses a lack of something essential.

Your suggestion that Keeler learned how to spell names of my friends from me is foolish to say the least. Even if he knew the

13. Spirits were not criticised for misspelling, but attention was called to the curious fact that in instances where Mr. Burr in his book or letters to me, and so presumably in his notes addressed to the spirits, wrote their names incorrectly they—the spirits who owned them—perpetrated the same errors. If there had been a slip in every line of my typed letters this would have had no bearing upon the phenomenon noted.

14. The "five colors" have no such importance as he supposes. Slates in various colors are usually prepared beforehand and substituted by sleight of hand. Yet writing in two or more colors has been fraudulently done in the presence of the sitter, and explanations can be found how to do it.

15. The omission, irrelevant to the report on the handwriting, is supplied in this full report, which will have much to say about "conditions" in connection with some nineteen slate writers.

16. There is no doubt that very many people have sat with Keeler and been convinced. But Mr. Burr has since learned that for me to secure a sitting is quite a different matter.

correct spelling and the handwriting of my friends, he could not so nearly imitate their handwriting any more than you can. You cannot take the signatures of the persons found upon the plates and, under the most favorable conditions, as nearly reproduce them, as they appear upon the slates. (17)

In this connection, permit me to say that your conclusion that one hand produced all of the writings is disputed by one of the most noted handwriting experts in the State of New York,—even in the United States. (18) It is disputed by eye witnesses. I know that Keeler's physical hand did not write those messages. I know that they were produced under conditions which preclude the possibility of their production by him. I know that your implied, even actual, statement that he produced them is an untruth. It is unjust to Keeler, it is unjust to the Society which you represent.

I concede to you much pains in your analysis of letters, but the value of that analysis as convincing is largely destroyed because you have ignored other clearly important evidence and assumed to announce conclusions involving laws and conditions concerning which you are either entirely ignorant or intentionally silent.

Because you find certain characteristics in the script common in Keeler's writing, you conclude that he must have written them all. (19) You certainly must know that psychic conditions surrounding a medium influence the manifestations in their presence. Proof of this is found in the fact that their presence is necessary for the

17. I have shown that Keeler did *not* imitate the handwriting of Mr. Burr's friends. There are partly successful attempts to imitate the familiar signatures of public characters, but the resemblances do not extend to the conjoined messages. As Mr. Burr knows nothing about my ability to imitate handwriting, his affirmation betrays a somewhat too ready disposition to make assertions in advance of evidence.

18. Mr. Burr was invited to disclose the name of this noted expert, whose opinion, and the reasons therefor, would have been included in the paper, had they been obtainable. But in a letter of January 25, 1921, he distinctly declined to do so. No deference can be paid to the opinion, alleged at second-hand, of an anonymous "expert", supported by no reasons whatever. Even a lawyer should know that.

19. This is an incomplete statement. This conclusion was reached because it was found (1) that the scripts were not in the same handwriting as the life scripts of the purported authors, (2) that the scripts by reputedly different spirits had common characteristics, and (3) that these common characteristics were those of Keeler's acknowledged writing.

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Figure 5. (Compare with Figures 4 A-4 B.)
Keeler Spirit Writing.

production of these writings. Your inference impliedly contends that a ray of sunlight when refracted by a prism, or upon passing through a red glass,—that it then becomes the light of the glass rather than the light of the sun. Such an assumption is, of course, ridiculous. Certainly the spirit which uses the vocal organs of another's physical body to speak or sing must take upon itself certain characteristics of the body which it uses. This is an established truth. Such conditions do not prove to any intelligent investigator that the person whose organs are used is a fraud and the originator of the whole performance. Only persons ignorant of psychic laws assume this error. (20)

How far the manifestations produced in slate writing are influenced by psychic conditions, neither you nor I know, and we won't expose our ignorance by attempting to tell. Right here is where your conclusions in this case failed to do justice to you or to any one else. You are ignorant of the extent of the influence of the medium upon the spirit writers or their influence upon him. Notwithstanding your ignorance you express conclusions concerning these matters involving knowledge which you do not possess.

You will recall that, in our preliminary correspondence, your scope of examination was limited and I am frank to say that had I known that you would entirely ignore these limits and that your examination would be confined entirely to things in which you can pit your technical knowledge of letter formation against the mysteries of these manifestations, I should not have considered this investigation worth while. (21) As it is, you evidently paid no

20. He woefully misses the point. A message in automatic writing might well be from a spirit although the penmanship is that of the medium, since the psychic is holding the pen and there is no question of the physical intermediation. So "the spirit which uses the vocal organs of another's physical body to speak or sing must take upon itself certain characteristics of the body which it uses." Agreed. But in the case of slate writing it is called and supposed to be "independent", and there cannot be a physical relation parallel to that of the other cases, unless there is fraud. If Keeler frankly held the pencil I should not expect the writing to be "independent." What I maintain is that writing which shows the effect of a set of motor habits peculiar to one man cannot be independent and dependent at the same time.

21. This passage is hard to understand. It seems to complain both that I made a more extended examination than the one agreed upon and that I did not extend it enough. The reader can himself judge from the correspondence

attention to the psychic laws of the unseen world. You based your opinions entirely upon the purely material technical analysis of letters. Such an investigation is entirely inadequate. All influences and conditions must be taken into consideration. When Christopher Columbus desired to prove the world was round, the King's wise men proved him foolish. So with Copernicus and thousands of others who have been proved foolish and fakirs by the so-called wise men, who have always persisted in looking at the great world through the knot-hole of technical knowledge.

I agree with you that there is similarity in some of these scripts. No other result could be expected, for reasons which I have herein expressed. (22) The question at issue is whether these manifestations were produced by some intelligence other than that of the

and the report rendered whether or not what was undertaken was carried out to the letter.

22. One might get the impression that Mr. Burr's book conceded "similarity in some of these scripts" and set forth the "reasons" for it. But not so. There it is that "there are at least eighteen distinct and different types of handwriting shown." (104) "You hear the spirit hands writing with incredible [!] rapidity; you open the slates and there you find written in their own handwriting, etc." (5) "I found the message signed in the handwriting of those who had many years before passed into eternity." (10) "Comparison [with life signature of Frank Burr] of the first five exhibits with signatures shown prove beyond a question of doubt that all are the same." (10) "I was associated with him [George Raines] in business and know his signature. The above is genuine." (15) "I consider this message [from Charles E. Boult] an excellent specimen of his handwriting." (20). "I consider certain characteristics of this writing [William C. Riffle] as almost conclusive proof of the identity of my schoolmate and friend." (20) "The signature of Charles A. Young is entirely characteristic." (50) "I knew his [Ernest W. Huffcutt's] signature well; I consider these plates an excellent and satisfying specimen of his handwriting." (50) "One of her [Amy Post's] sons examined this slate, and pronounced the signature genuine." (58) "Following plate 10 will be found a photographic copy of Col. Ingersoll's signature. The closest scrutiny of the signature and the messages is earnestly requested." (25) There is nothing in the above passages about "similarity in some of these scripts," no hint that "no other result could be expected." In the book genuineness, identity of the spirit scripts with the life scripts, is affirmed. I have shown that these claims are erroneous, that the writing, as such, is not that of the dead persons, but is the writing of Keeler. And still Mr. Burr goes on to affirm a similarity between life and spirit scripts which does not exist, and to inquire whether I suppose that Keeler knew and could imitate the writing, in spite of the detailed proof that there is no such similarity.

medium and by some force other than his physical hand. I claim no expert knowledge concerning handwriting, but I do claim a fair amount of common sense and reasonable powers of observation. I know that many of these signatures have about them personal characteristics and sufficient similarity to be far nearer genuine signatures than either you or I can produce. It is the rankest nonsense to assume that Keeler knew the signatures of my friends who have been dead for thirty or forty years,—persons who had never known or heard of Keeler, nor he of them. Some of those who wrote, I had never seen,—some of them I had never seen their handwriting. Do you assume that Keeler knows and can imitate the handwriting of all the countless hosts who have passed beyond? It appears to me that you strain at a gnat and swallow a camel. To disprove one hypothesis, you assume another more ridiculous and foolish.

Even if Keeler knew these signatures well, why don't you tell how he gets them on the slates by stealth in the presence of hundreds of people? Why don't your investigators do some of these things themselves? (23) It would be far more enlightening to me if you would explain this than to refer to some old, musty book written by a half-baked investigator by name, but a notoriety seeker at heart.

You mention the common characteristics of the Keeler spirits and criticise them because they refer to "survival", and "being present" "surprised at ability to communicate."

Here again, you apparently fall into the same error of judgment manifested by many investigators, who know little or nothing about those who dwell in the realm of spirit. In the first place, the character of the message has absolutely nothing to do with the physical or psychic law by which it is produced. You must know this. It makes no difference whether the spirit intelligence chirps like a katydid, or writes like a philosopher. There are katydids in spirit life and there are philosophers there just as there are here. Human characteristics persist and human intelligence, or the lack of it, continues

23. They do. Witness the work of S. J. Davey, which rivalled that of Eglinton, the noted English slate-writing medium. D. P. Abbott and others are able to perform a score of the tricks and fool people effectually. Does Mr. Burr hold that as soon as explanations are printed in books they become inadequate? And is the man who employs the terms "half baked" and "notoriety seeker" about men concerning whom he has no knowledge aside from their exposition of the tricks, quite without prejudice?

until unfolded by the laws of intellectual and spiritual growth, whether in this expression of life or the next. It is nonsense to expect that infinite wisdom is the heritage of all who pass the portals of physical death. (24)

Place yourself beyond the veil of death; find yourself possessed of but a moment of time, a fleeting opportunity to write or speak a word to your mother, or some dear one toward whom your thoughts go out. I imagine that your first message would concern the fact of your survival, or some message of assurance of love. In fact, I should not be surprised to find even you chirping like a katydid or writing some commonplace message, just like other people write under circumstances of this character. I cannot think of anything more out of place than for one to enter upon some learned discussion upon the planet of Mars, under circumstances of this character. In fact, I think that one who would enter into some scientific discussion instead of some heart-felt message, under circumstances of this character, would be considered a freak, or a fool.

Your criticism of the signature of spirit writers and your pointed remarks concerning the same, I have noted. Here again, I think that you have strained at a gnat and swallowed a camel. I have examined your signatures on letters to me very carefully. One letter I find signed, "Willis Franklin Prince," another of your letters is signed "Walter T. Prince," another is signed "W. F. Prince," one "Wallis F. Prunes." Some are written in backhand, some are not. In no collections of signatures published in my book, purporting to be spirit writings, do I find such vacillations as in your own signatures. (25)

24. The point which I made was not that the messages were foolish. It was not their puerilities which made me compare them to chirping katydids, but the fact that so many of them used the same phraseology, harped upon the same themes.

Thus was shown the stamp, not of many minds, but of one mind.

25. I readily admit my bad writing, even if the lawyer has exaggerated its atrocity, but it is not pertinent. My offense was not in showing that vacillations existed in the scripts but in proving that there was too much uniformity to be consistent with disparate authorship. Written in backhand or forward slant, apparently spelled "Prince" or "Prunes", an expert like Mr. Osborn would nevertheless identify them all as written by one hand. And the spirit scripts are shown not to be in the same handwritings as the life scripts, not simply because there are differences but because the differences are systematic and too nearly uniform to be the result of chance.

You have made much comment because the signatures are not always the same and have sought to prove they are not genuine on that account. I believe that I could prove by an expert that you did not sign all of your letters to me, or that, if you did, they were written during spells of incompetency. I have stated these things to you, not to criticise your handwriting, but to show you that you fail to judge these matters with a liberality required under circumstances of this kind.

All things considered, I cannot see that your report furnishes any foundation for intelligent conjecture concerning the problems involved. If you would have me, or any one else, believe that the messages written upon the slates were written by Keeler's physical hands, I know that your findings are not true; I know that similar manifestations may be proved by thousands of other investigators. Hence your conclusions are in contact with a stone wall of positive proof to the contrary. (26)

I again desire to assure you that it is with great regret that I have felt constrained to so fully express my mind to you concerning your efforts as an investigator. I believe that you are honestly searching for truth with what light you have at hand and I know that I am. I regard this matter as of vital and convincing importance to the scientific world. Hence I have spent so much time and, as you express it, been "so frank and fearless in regard to the materials in the course of this investigation." My positive knowledge of spirit survival and communication and of the great importance to oncoming generations of that knowledge, makes me to have more than a casual interest in the subject. But, knowing as I do, that your report is based upon a false assumption of fact, upon ignorance of the necessary laws of the unseen forces and apparently poisoned by prejudice, I must therefore conclude that, instead of being a help to science, it is a hindrance.

In your letter of December 29th, you ask my permission to use my material to publish in connection with your report of your investigation. You say that you wish to publish (if I object to the publication of my material) the reason why I object. I have herein stated to you my reasons why I do not consider your report fair, just, scientific or valuable. For the reasons herein stated, I decline to consent

26. We will presently see what "proof" the writer of the letter furnishes.

to, or to have anything to do with the publication of error, especially since it impliedly, if not expressly, falsely accuses another of dishonest conduct. I do not understand that to be the purpose for which I entered this inquiry, nor the purpose for which your Society is supposed to exist. (27)

I have no way of preventing you from publishing some of this material. If, however, you insist your statements are public property "to do with as you see fit," common justice would dictate that my answer to your "contentions" should be fully published at the same time. (28)

You cannot discover the infinite laws of the invisible universe without a broad and comprehensive survey of co-related causes and effects; it cannot be done by peeking through a knot-hole in the back yard fence. Finding fault with inconsequential things, quibbling about the dotting of i's and the crossing of t's will not solve our problems or lead us on toward the discovery of great truths. (29)

Again thanking you for your time and attention and for the courteous letters I have received from you during our correspondence, I beg to remain,

Respectfully yours,

WILLIAM H. BURR.

As Mr. Burr speaks of the "positive proof" based on the

27. I was prepared to republish photographs of the life scripts loaned me for comparison and many of the plates of spirit scripts in Mr. Burr's book, and thus make the justice of my observations apparent to the reader. This privilege is withheld. But no doubt the little book which contains the plates may be purchased from the author. And I present plates from another set of Keeler scripts which show the same peculiarities.

28. This is done with great pleasure.

29. What did Mr. Burr send his exhibits for if he did not expect to have the scripts subjected to the analysis which he now decries? He had no fault to find with the preliminary analysis of his own and the "George Christy" scripts, the conclusions of which did not run counter to his opinions, and yet the methods employed were the same. Had the result of the main study been to establish the identity of the spirit scripts with the life scripts we may be confident that nothing would have been said about "peeking through a knot hole." Even a knot-hole may frequently reveal conclusive evidence. And the man who asks that the knot-hole shall be peeked through ought not to complain of the process.

"The closest scrutiny of the signatures and the messages is earnestly requested."

statements of sitters, it is well to see what positive proof he offers. There is only one passage in his book where he even attempts to describe the conditions and the successive acts. This is on pages 7 and 8 of his book. And the following is an exact summary of what he tells us:

1. The sun was shining in through the window.
2. The table was about four feet square and he was "instructed" to sit on one side while Mr. Keeler sat on the side opposite.
3. The sitter brought slates which he had bought at a drug-store. Keeler asked whether slates had been brought and was told there had been.
4. The sitter examined, washed and marked the slates.
5. Keeler handed the sitter a small scrap of slate pencil and told him to put it between the slates, tie a string around them and put them on the table, all of which took place.
6. They sat conversing for about thirty minutes and the sitter gazed with all his ability.
7. "Within a few minutes" (of what—the lapse of the half hour?) Keeler told the sitter to take up "one pair of slates then lying on the table," which he did.
8. While the sitter held them he "felt the vibration, heard the lightning rapidity of the writing, the crossing of the t's, dotting of the i's and the punctuation. The same thing was done with two other pairs of slates."

This is the whole statement of what took place during a period of somewhere from a half hour to an hour minus some expressions of astonishment. This is the "positive proof" offered!

The statement, I am sorry to be compelled to say, is worthless. It is fatally defective in both what it says and especially what it fails to say. Though it professes to know by the sound when the t's were crossed, the i's dotted and the punctuation marks made, it omits nearly all that certainly did take place unless Keeler's method with this sitter was different from that employed with any other who has reported his experience with any attempt at detail. There is nothing about writing notes, folding them, laying them on the table, and their being "magnetized" by the fingers of the medium. There is nothing about other slates on

the table or on the floor. There is nothing about handling the slates—any slates—previous to the direction to take up a pair and hold it. There is nothing about what Keeler did or seemed to do, during the thirty minutes of conversation, and the reader is left with the erroneous impression that the medium may have sat as motionless as a graven image. That period of half an hour is the significant one so far as the writing is concerned, and there is not a word to cover it except the statement that there was talk. We are simply expected to take the sitter's statement that he kept "close watch" as "positive proof" that his watch was effective.

But many persons, some probably as intelligent, watched with all their eyes when Davey performed his slate-writing tricks in order to demonstrate the possibilities of malobservation and not one of more than thirty judged correctly throughout, while only two or three saw reasons for suspicion. Others, who previously knew what to observe, and even some who did not but took pains to tell *all* that they remembered observing, have reported to this office, and from the narratives it appears that:

1. Keeler always sits on the side of the table opposite from his client.

2. He always requires that notes shall be written to the spirits wanted, naming them and the sitter, unless this has been done previously, and that the notes be folded and laid on the table.

3. He always passes his hand over the notes, to "magnetize" them, or under some other pretext, and touches them one or more times subsequently.

4. He always handles the slates more or less. It is never the case that all the slates lie on the table untouched by him until the final act.

5. A considerable interval must always intervene, at the first sitting (not necessarily at subsequent ones) before the apparent writing begins. He is never motionless during that interval but sometimes at least jerks, and always performs various movements many of which are unobtrusive and seemingly casual.

6. The period during which medium and sitter hold the slates and there come sounds which resemble the sound of writing is always detection-proof, so far as the actual writing, but not the apparent sound thereof, is concerned.

Why can we not accept Mr. Burr's assurance that he watched carefully in order "to be certain that no trickery was practised" as conclusive? For the general reason that no man, even though he knows beforehand what to watch for, can be certain that, sitting on the other side of the table, the medium's lap and a part of the time his hands concealed, with all sorts of little and apparently casual movements going on, he sees all that actually takes place. And much less can he remember all. The conditions forbid exact and complete observation, for the sitter is never allowed to take a place by the medium's side where a clear and unobstructed view may be had.

I hold it to be evident that it is easier to examine and report about an object at rest than one in motion, about a condition of things which remains the same than about one which changes from moment to moment. I have no doubt that Mr. Burr is honest and sincere and that he is intelligent and a good lawyer. But I doubt that he is a good observer of physical facts. The slates that he carried away full of writing are in his possession to examine at his leisure. He states the contents of many of them in his book. If he makes frequent errors in observation of what is on the slates, when in view of the criticism of his book to be expected he had every motive to state the facts correctly, it becomes exceedingly unlikely that his report of what the medium did during a period of from thirty minutes to an hour is correct. If he does not notice words which remain steadily on the slates and stare him in the face, but omits them entirely from his printed version, he probably failed to note movements of the medium which might be of crucial significance. If he substitutes other words for those which are clearly on the static slates, he was probably not proof against misinterpreting such movements. For the test of the power of accurate observation is much more elementary in the first case than in the second. A juggler does things on purpose to deceive observers, but the written word is there and cannot deceive any but the careless and non-observant.

Now what we actually find is that Mr. Burr's printed version of what is written on the slates in his possession is very frequently in error. In fact I have noted 79 errors in the printed version of such of the scripts represented in the plates as are supposed to be quoted in the text, although many of the messages

are not quoted at all. Let us look at two or three supposed transcripts from the scripts represented in the plates which are supposed to be quoted in the text, italicizing the words erroneously given and putting the words actually written likewise in brackets.

On plate 2: "Will *do not* [*Don't*] say a word. Don't tell people I was here. They will regard you as crazy. The human mind [*and consciousness* omitted] must be developed by degrees to a realization and comprehension of this stupendous revelation. I am not dead and never was. The physical body is not essential to the life of *a* [*the*] spirit, and I know *this* [*it*]."

On plate 5: "If you would develop or invent the lens that Dr. Franklin is anxious for some mortal to do, it would enable *mortals* [*mortal eyes*] to see the spirit leaving the [*mortal* omitted] body at decease. I wish this might be for the *benefit* [*sake*] of doubting Thomases. You might be the [*very* omitted] one to unfold this valuable lens . . . Wm. C. Riffle [*Riffley*].

Plate 24: "Lizzie and I like to come here and *write* [*visit*] to you [*sic*]. We are inseparable in this spirit realm and one of us *always* [*generally*] reports to the other when *anything important* [*something of note*] occurs. I hope we *may write* [*shall come*] to you more."

A portion of the purported message from Col. Ingersoll, on plate 9: "For instance, the subject of immortality of the soul, *and* [*not in text*] the truths of modern spiritualism. Privately I held the hope of their truth *in* [*and*] fact [*omission of so strong that it bordered close upon belief in them. In fact*] the line separating them was difficult to determine. My deception, if it may so be termed *was* [*not in text*] *committed* [*consisted*] in the unspoken *realm* [*reality*] of thought I entertained."

It is easy to see how the long omission in the foregoing extract came to be made. The word "fact" occurs twice, and the eye-going back to the slate took up the cue from the wrong one. But it is just in these opportunities for error that one's powers as an observer are tested. How much more likely is one in watching a skilful manipulation to seize upon the wrong movements as the important ones!

Five times (on pp. 13, 15, 17, 19, 47) the book quotes "Ida Carey" as on the slates, but in every case what is really written is "Ida Cary." As Mrs. Cary was a sister of the author of the

book, it was to be expected that he would observe the spelling of her name.

Plate 3 is said by Mr. Burr to be of messages "obtained" in 1911 (13). But on the slate itself in his writing is "Buffalo, Oct. 28, 1909." Also plate 9 is said to be from a slate written in 1912, but on the rim of the slate itself is plainly written 1913. One who errs in static facts cannot be sure of his observation of a series of facts in steady transition, as engineered by a juggler.

It should be noted that when the sitter speaks of hearing the writing the fraudulent slate medium has already finished and what is heard is scratching on the under side of the slates or elsewhere. The effect of "vibration", "crossing of the t's, dotting of the i's" (7), etc., is very easily produced, and the sitter grasping one end of the slates can truly testify that there was no opportunity for the medium to do the writing *then*, at the time he supposes it was done. The "lightning rapidity" is easy to understand, as the medium can stop scratching as soon as he pleases.

We read: "No human hand was within at least five feet from the slate when this message of 1917 was written." (37) But the writer did not really know when it was written. He thought he did as he supposed that the sound of scratching indicated when the writing was going on—an utter error.

Again: "This question was written in my office, carefully folded, and no human eye ever saw it until after this message had been written." (50) This statement begs the question unless he means to say that the question was not laid with the other notes on the medium's table; and I do not think that he does.

Why does Keeler prefer, and usually direct, that the sitters fold their notes to the spirits very small, as a number in the possession of the Society and the examples shown on Plates 7A and 7B illustrate? Certainly they would thus be more convenient for palming when the medium runs his hands over them to "magnetize" them.

In a letter to another person, Mr. Burr says concerning Mr. Keeler: "I have perfect confidence in him. Perhaps the confidence which he knows I have in him assists him in his wonderful work." I am quite in accord with this expression of opinion. But even the "confidence" did not entirely insure results. The letter continues: "We are not always certain of results, for some-

times no manifestations come at all. I have had such occur on several occasions." The meaning of the last sentence doubtless is that there had been failure to receive messages on several occasions. It would be interesting and might be illuminating, to know just what differentiating factors there were on these occasions. But as this sitter gives in his book only the most meagre description of the conditions on any occasion, generally none at all, and does not seem to realize the importance of stating these, it is unlikely that he took note of the differentiating factors, or that his memory, if interrogated, would satisfactorily reveal them. Did he on one or more of these occasions try sealing his notes? Did he seat himself by inadvertence (so great was his confidence that it probably would not have been esteemed worth while to do so by intention) in such a place (or otherwise than "at the opposite side of the table", as "instructed"—see page 7 of the book) as would be embarrassing for spirit writing, and did Keeler regard it better to wait until another sitting when the sitter could be quietly and casually "instructed", rather than to order him back to his place, which might possibly suggest a disquieting thought and unsettle the sitter's confidence? Failures to get "manifestations" are frequent with fraudulent slate-writing mediums and they usually coincide with "unfavorable conditions" of the kind hinted at.

WHERE TO GO FOR EXPLANATIONS OF SLATE-WRITING TRICKS.

In the book entitled "Magic", compiled by Albert A. Hopkins, is given (pp. 123-125) a method by which a slate, apparently clean, is soon after disclosed covered with writing, though there are no other slates in the room except the really clean slate covering it. This is only one of many methods of producing the desired result under varying conditions.

A pamphlet entitled "Mysteries of the Séance, and Tricks and Traps of Bogus Mediums", written by "A life-long Spiritualist", who nevertheless objected to attempts at fooling him (date of pamphlet 1903) outlines a number of methods of fraudulent writing on slates. Of one he says, "the sitter is willing to swear that no human power could have written upon the slate"; of another, "this is a very convincing method of getting 'inde-

pendent' slate-writing in a private sitting;" of another, that the sitter "will be delighted to find writing on the inside of his own slates 'that never left his hand or his sight', and he will boom you as a wonderful medium"; of another, "a slick operator can make this very effective"; of another that the sitter "is delighted to get a beautiful message and picture on new slates that he was absolutely certain could not have been done by mortal hand"; of another, that "we were willing to swear the slate was clean on both sides when laid down," which it wasn't; and of still another, "the sitter is as certain as he can be that he has seen and washed every slate in the lot, and when the medium lays the slates on the table and after a season of waiting one is found covered with writing, there is no doubt in the sitter's mind that the work was all straight. Perhaps he takes the slate home and treasures it for years as a sacred possession." All the methods are described.

A man who practised for many years fraudulent mediumship wrote a book which is specially informative.* Pages 120-157 describe many methods of slate-writing, some of which are ingenious and require skill, and all of which secure fervent converts. "Variegated" writing, or writing with crayons of several colors, which is one of Keeler's favorite methods of impressing sitters, who are gravely told that the colors are extracted by spirits from the carpet, etc., we find was in full use thirty years ago. Methods of occupying the mind of the sitter with one thing while another is being done are described. We read how to write on slates which are locked together, and learn the construction of a trick slate which has "passed" scores of critical examinations at the hands of scientific and other investigators, and came through them all with its secret undiscovered." This is specially for use in a public hall. We learn how a medium can, before an audience, produce from between locked slates a sheet written on both sides which the audience is convinced was blank before it went in, since a corner had been torn off and kept by a person not a confederate. Other feats as seemingly impossible, performed before one or many sitters, are explained. He adds:

"Many persons will tell you that they have obtained slate-

* A new edition, with notes and bibliography, has been prepared by Price and [E. J.] Dingwall. E. P. Dutton and Co., 1922.

writing from the 'medium' and besides furnishing the slates which were screwed together, they were not out of their own hands a moment from the time they entered the medium's room until they reached home. They will also tell you that a list of questions secured between the slate were answered. Your informant will believe that every word he is telling you is the truth, for he has *himself* been deceived. Don't laugh at his seeming gullibility, for were you to have the same experience he has passed through, it is more than likely you would be telling the same story."

Podmore's "Modern Spiritualism" (II, 204-222) gives a resumé of the most important evidence against slate-writing up to 1902.

Mr. Hereward Carrington, in "The Physical Phenomena of Spiritualism" (1907), compiled both evidence of the same sort and also an excellent exposition of the actual processes employed by which slates can be fraudulently inscribed by different methods and under different conditions. (77-142)

One of the best descriptions of the many methods employed in trick slate-writing, duplicating all that Keeler does, and embracing devices which he does not employ, was written by Mr. David P. Abbott, first published in the *Journal* of this Society, March, May, September and December of 1907, and afterward included in Mr. Abbott's book, "Behind the Scenes with the Mediums." Mr. Abbott was himself an adept with the slates and often amused himself by mystifying his acquaintances, who were as ready as the sitters of Keeler to swear that the notes were not read, that they kept constant hold of the slates, that they listened to the actual writing when the slates were in full view and firmly held, and all the rest of it, if the performer had not assured them afterward that they were deceived.

No doubt new methods have been devised since the book was printed, but the old stock ones are still all that are necessary for ordinary use.

Again: H. R. Evans's "Old and New Magic" contains an account of slate-writing methods, and speaking of a certain magician says, "Caughey was an adept in all of Slade's and Keeler's tricks, and taught them to me."

It is queer that persons who witness the performances of a

stage magician with full expectation of having all their vigilance eluded, of being deceived and yet unable to tell how they were deceived, nevertheless trust the evidence of their senses the moment that the prestidigitateur calls himself a medium. They would not think of reporting that they knew that the magician produced a rabbit from the pocket of a man in the audience or recreated a burned slip of paper, because they were watching him all the time and saw just what he did. But the same persons will go to a clever sleight-of-hand performer who manipulates slates and feel and afterward express complete assurance that they know exactly what he did.

It may be of use to some of these self-confident people to know that mechanical devices and explicit instructions for the performance of the juggling feats involved in slate-writing are part of the stock-in-trade of dealers in the material of magic. One of these, whose catalogue is before me, first informs his prospective clients that "On the quiet, many celebrated mediums" have purchased secrets of him though he does not "for obvious reasons, mention the names of clients and their work, they being kept in strict confidence, the same as a physician treats his patients." Here is a description of some of the material offered for sale by Ralph E. Sylvester & Co., Chicago:

New Spirit Slate Writing: This is a first-class slate-writing feat for close circles. Any ordinary slates used and answers to questions asked by investigators appear on one of the slates. In small circles this is one of the best slate-writing feats extant. Price for full instructions, which are all that is necessary, \$1.50.

Excelsior Slate-Writing: Any ordinary single or double slate is examined, thoroughly washed, and either held by sitter or hung to chandelier for a few moments, when opened a message is found thereon. Can be done anywhere and is exceedingly effective. Skill not required. Our instructions are all that is necessary. Price \$1.00.

Our Original Slate-Writing: An improved method of introducing or working the system generally used, with any slate. Is very effective and can be easily introduced. Price, including slates, complete, delivery charges prepaid throughout United States, Canada and Mexico, \$2.50.

Spirit Messages on Paper Between Slates: This is a manner of producing a message or writing on a blank sheet of paper, placed

between two slates, that is very striking and effective. Any ordinary writing paper used, and slates bear examination. Requires only moderate skill or practice. Price, complete, delivery charges prepaid throughout United States, Canada and Mexico, \$2.50. [Mr. Keeler has lately taken to writing on blank cards inserted between the slates. He furnishes the card with a neat ornamental border, so there is no danger that a substituted card will not resemble the card which the sitter inserts. It is evident that tied slates could be more easily handled by dropping the card out and re-inserting it in the very narrow separation required, than if the slates had to be entirely separated for writing directly on them.]

Slate-Writing on Marked Slates: Two slates are used, thoroughly cleaned in presence of sitter, who puts his marks or initials on one. Slates are placed together and held by sitter or medium. When opened a message is found on the marked slate. Very original. Price, including slates, complete, delivered, charges prepaid throughout United States, Canada and Mexico, \$3.00.

Our Unexcelled Spirit Slate-Writing: This excellent manner of producing a message on an ordinary slate that can be thoroughly examined and cleaned, is one of the very best in existence. Slates are closely inspected and then held underneath any ordinary table by both operator and the sitter, or the sitter alone, and upon replacing them on table a message is found thereon, as full and complete as the operator desires. It can be easily produced in any room, at any time, by either lady or gentleman, and even in the presence of several sitters. Slate or slates can be taken away and kept by the sitter if desired. Price, complete, \$10.00.

From "New Descriptive Catalogue of Latest Conjuring Wonders and Anti-Spiritualistic Illusions." W. D. Leroy, School of Magic, Boston, Mass.

"137. *Slate Trick.*

Where the slate is washed on both sides, and while held in hand of performer facing audience, the writing appears on it instantaneously at report of pistol. Fine effect. Price, \$4.00."

"139. *Spirit Communication.*

Any person of audience writes on any piece of paper a name or question, etc., folds it up and places it in his own pocket, which it does not leave till finale is reached. The performer or medium writes an answer to it on a slate or blackboard without approaching the person, or by merely touching his hand; paper taken from person's pocket and the performer found to be correct. No confederacy

**Figure 6. (Compare with Figures 4 A-4 B.)
Keeler Spirit Writing.**

whatever. No carbon fake. Can be used in many ways with fine effect. Price, \$3.00."

" 143. *Medium's New Slate Test.*

Several slates are thoroughly examined and found free from writing.

They are then washed and placed together, being held by sitter, who finds, upon separating them, that he has received a message upon the inner surface of one of them. Or a single slate can be thoroughly examined, washed, and sitter allowed to sit upon same, he receiving a message completely covering the under surface. Highly recommended, and very satisfactory. Price, \$10.00."

" 74. *Kellar's Slate Trick.*

Two slates are passed for examination, placed together, and held by any spectator, who, upon separating them, finds a message, completely covering one of the slates, which are again examined. Made exactly like the original slates now in my possession. \$10.00."

" 76. *The Latest Slate Trick.*

Without exception the latest and most effective slate-writing ever offered. Same as used by the most noted medium of all, Eglinton. The writing produced in locked slates. More suitable for small circles than the stage. Done in full light. Requires skill. Price, \$20.00."

" 83. *The Medium's Pellet Test.*

A number of names are written on slips of paper, folded, and placed in front of medium, who reads them off, one at a time, although the lights are all out. Used by many noted mediums. \$5.00."

" *Bona Fide Sealed Letter Reading.*

As just introduced by Chas. Morritt, of England.

A number of envelopes and blank cards or paper are given out or can be brought by audience already sealed and sewed all around on a machine, thus proving conclusively the impossibility of opening envelopes. Letters are collected in a borrowed hat, from whence they are taken out, read in full view of audience, one at a time and given after each reading untouched or undisturbed to owner. Never before offered for sale. A fortune to any medium. Price, \$10.00."

THE DIFFICULTY OF CORRECT OBSERVATION IN A SLATE-WRITING SEANCE.

No one who is really doubtful as to whether the numerous witnesses of the wonders at the séances of P. L. O. A. Keeler and others can be mistaken in their assurance that the writing could not have been produced by normal means can afford to neglect the remarkable paper by S. J. Davey and Richard Hodgson (*Proceedings of S. P. R.*, IV, 381-495) entitled "The Possibilities of Malobservation and Lapse of Memory." Mr. Davey was a gentleman who at first was fooled by the slate-writer Eglinton, but afterward detected the fraud and practised until he could equal or surpass the feats he had witnessed. As Podmore says, (*Modern Spiritualism*, II, 219): "He habitually produced 'spirit' writing on the sitter's own slate; he wrote messages in double slates securely screwed together and sealed, in locked slates of which the sitter held the key; on slates brought to the séance carefully wrapped in brown paper and tied with a string, the fastenings apparently remaining intact at the end of the experiment; he wrote messages in colors—green, blue, red or white—chosen beforehand by the sitter; passages from books taken by the sitter from the shelves, sometimes giving the correct line and page. He wrote in German and Spanish for students of those languages, he gave an oriental sitter the Persian spelling of his own name; he exhibited a long message in Japanese for a Japanese marquis. He wrote down numbers in response to the sitter's mental request; and gave details of private family history." But the greatest value of the tests was, as the title of Messrs. Davey and Hodgson's paper indicates, in the way of demonstrating the extreme difficulty of observing correctly the numerous little acts which take place at a slate-writing séance and of remembering them. The two gentlemen arranged to give a series of sittings to persons of high intelligence instructed in turn to observe narrowly and promptly to write out accurate reports. More than thirty sitters did their best, and the results are most illuminating, for the reports are full of misstatements and marked by important omissions. This is the case even when Hoffmann, the magician, was sitter. When two or three sitters were present, they would contradict each other on details of significance. And yet there was

the same confidence that there is on the part of sitters with Keeler, the wonders of whose séances do not equal those of Davey. Dr. Hodgson, previously instructed by Davey, was present, and able to note the discrepancies between the statements of the honest and intelligent witnesses and what actually occurred. Since there were some readers who maintained that Davey was a medium in spite of all that was said, Dr. Hodgson later published a description of the actual procedure of Davey in his skilful deceptions in the course of the sittings already reported. This paper is entitled "Mr. Davey's Imitations by Conjuring of Phenomena Sometimes Attributed to Spirit Agency." (*Proceedings of S. P. R.*, VIII, 253-310.)

"Professor Hoffman" himself, in his original report of sittings with Eglinton, omitted to mention the fact that Eglinton had in the course of a single sitting twice dropped his slate on the floor. It was not until he had given further study to the matter that he realized the importance of the incident and added it in the proof. So Mr. Davey, whose own extraordinary conjuring [slate-writing] performances have been described, wrote, at an interval of a few weeks, two independent accounts of the same series of séances. Comparison of the two records reveal several important discrepancies ("Modern Spiritualism," by Frank Podmore, II, 212). Not only this, but he was convinced in his first sitting that the writings were independently and mysteriously produced, utterly failing to detect the critical acts. Mr. Davey made his first favorable reports in the *Journal* of the English Society for October, 1886. In that and the two following *Journals*, Dr. Hodgson criticises the deficiencies of these reports and even employs so harsh a term as "absurd negligence." Yet Mr. Davey gave about ten times as much detail as Mr. Burr has done.

The point is that if such men, one a magician and the other a man of such shrewdness that he not only penetrated the secrets of Eglinton, an English slate-writer who had less trouble at the hands of exposers than Keeler has had, but also taught himself to duplicate the performances of the man who at first deceived him, could make defective reports of a complex slate-writing séance, what chance has the ordinary layman of faring better? A man may be a good doctor or a good lawyer and yet not be an expert observer of a conjuring performance.

The very vividness of one's interest in a conjuring feat may diminish the accuracy of his observation.

Dr. Hodgson quotes an English officer's statement that when watching the mysterious skipping of coins under the management of an Indian juggler he himself placed a coin on the ground, and it immediately joined the dance. But Dr. Hodgson was present and noted that the juggler intercepted the coin before it struck the ground, which of course makes all the difference necessary. ("Modern Spiritualism," Podmore, II, 210.)

Harry Kellar, the professional conjurer, gave a slate-writing demonstration to members of the Seybert Commission, who were utterly unable to detect his methods, which he afterward revealed. See *Seybert Commission Report*, pages 77-79. Yet they detected the slate-writing tricks of Thayer, Patterson and the great Slade.

HYSLOP AND HODGSON ON THE POSSIBILITIES OF
MALOBSERVATION.

519 West 149th St., New York,
May 21st, 1899.

MY DEAR HODGSON:

The enclosed is the report on Mr. Robinson's exposure of slate writing last Friday night. It has been a useful scientific and psychological study to me, as it reinforces and reveals to me the sources of error on the part of common people in a way to enable me to tell them in more scientific terms the difficulties with which they have to contend in such experiments. At the same time it enables me to study Evans more effectively to-morrow when I take my sitting.

* * * *

J. H. HYSLOP.

NEW YORK, May 20th, 1899.

MY DEAR DR. HODGSON:

I kept my appointment with Mr. W. E. Robinson, who claims to have been "the right hand man of the late Alexander Hermann, and also the associate of Kellar," and had a lot of slate writing done for me. I here proceed to describe what I saw as nearly as my memory can reproduce it and then to give his account afterward

of the *modus operandi* in each case. But I must first remark that during the performance of the tricks, which were wholly undertaken for the purpose of comparing my observations, without any knowledge of the method of the operator, with his own account of the result—during this performance the movements of Mr. Robinson in shuffling various slates about, though not beyond the ken of observation, were wholly incapable of reproduction from memory, while in detail there were many *possible* movements which I could not see. In fact, this record of what I saw must be very imperfect on account of this inevitable defect of memory. I could not remember many of the movements five minutes, or even a less time. So impressed was I with this fact and the possibilities of facts concealed altogether from observation that I came to the conclusion that no human record, made either from memory or notes at the time, could give a sufficiently complete conception of such experiments to justify the positive denial of fraud. *The enormous amount of what cannot be remembered and of what cannot be observed* makes it impossible intelligently to affirm any mystery about such things except such as always attaches to juggling. So impressive was this fact to me that I am convinced that nothing but *two* cinematographic records, each taken from a different point of view could give any trustworthy conception or account of the phenomena. Probably many repetitions of the same experiments in exactly the same manner and order might lead to accounts, which, when put together, would give a tolerably clear idea of many things that must escape observation and memory at first, even of the most trained observers. But nevertheless without such repetition and the simultaneous observations of several persons at different positions, there can be no trustworthy complete account of such phenomena short of two cinematographic records from as many points of view. What we see and record may often enough be true, and also sufficient to show fraud, even when it does not show its *modus operandi*. But what is always needed in accounts of such phenomena are data that it is impossible to obtain by any other means than the kinematograph, excepting only the results of trained observation and repetition of experiments, and such accounts are seldom obtainable, while the stories that we are usually asked to accept are the observations, often mixed with inferences, of exceedingly untrained observers. In these experiments, the description of which I have to write wholly from memory,

there were details which it is impossible to reproduce for the visual imagination because of my inability to remember the order of many things for more than a few seconds. Hence the narrative represents only *points* in the development of the phenomena, points presumably the most important, but often in fact of no importance at all, as the sequel of the experiments shows. We go to such experiments with the conviction that certain things must be done and observed in order to escape fraud, and the result is that we see and remember only what we have thought important beforehand to be on the watch for, but we fail to note other *points* in the development that are the explanation of the whole affair, even when they are actually observable, to say nothing of what cannot be seen at all.

I took four slates of my own with me, expecting to have some experiments during the evening that would save time and make it unnecessary merely to arrange for dates. When I arrived I saw at once from the table that Mr. Robinson had expected to perform at once; for he had a large number of slates of various sizes at hand on the table. This was in the dining room and no special table had been arranged for the occasion, though so positive a statement is justifiable only on the readiness of Mr. Robinson to show how the tricks were done, and the small part played in them by the table.

Experiment I.

I took one of my own slates which I had washed carefully before going to Mr. Robinson, and which I had put in a sort of portmanteau such as is used by students for lecture notes. No slate of mine had been in Mr. Robinson's hand. This I was careful to observe from the time I entered the room, holding the package near me. I laid it down in front of me and Mr. Robinson, put a piece of broken pencil upon it and placed it under the edge of the table near the corner, extending it under so that I could hold the edge of the slate in my hand. It was also placed so that I could actually see and watch one corner of the slate. After waiting for a moment during which I heard writing, he pushed it farther through saying that he thought I would find some writing on it. I looked and saw two words perfectly distinct, though one of them was written irregularly. He then drew back the slate and began the usual mediumistic jerking and simulation of a trance. The jerking became more violent, and as I was not holding the slate very tightly it was pulled out

of my hand a moment, but thrust back at once, Mr. Robinson exclaiming "Oh!" at the time. He continued jerking a little longer. I hearing the scratch of the pencil all the while, until he said that he thought I would find the slate with writing on it. He then allowed me to bring the slate away in my hand and I found on it the following message:

"MY DEAR BROTHER:

Things are very bright in this spirit world. No care, no worry. Mortals think life is dear and hate to give it up, but would not for a moment falter did they really know.

Yours,

TOM."

As the operation was going on I was careful to observe that the slate was like the one I had given him, and I accounted for the two words I saw and mentioned above by his holding the slate against the rim of the table with one finger while he picked up the pencil and managed to scribble the two words with the others. The irregularity of the writing suggested this very strongly. But when I saw the whole slate written over a minute or two afterward, remembering that it was held with his left hand while his right was above on the top of the table, I saw that I would say that what I imagined possible was impossible, and the writing appeared an inexplicable mystery to me, though I still assumed that a juggler's skill might be equal to the task of writing it in the manner to which I had attributed the two words, these appearing perfectly possible to me.

Experiment II.

Mr. Robinson gave me several slates of his own to clean with a dry sponge which I did. I observed that there were four slates though my own impression at this writing is that there were only two, my notes not being full enough to prevent my memory from confusing the number from that of a later experiment. At any rate a piece of pencil was placed between the two by Mr. Robinson, no sleight of hand in this and the placing of the other slate over it being apparent. He then placed a large slate over the two remarking that it was done to magnetise them. One or two little actions

at this point I have wholly forgotten, but I noted that he looked at the two slates and we both remarked that there was no writing on them. He then had me hold the two in the air a moment on their edges though together and so that I could not see the sides. In a moment he suddenly said "Let me put it beside your ears," and laying down one of the slates put the one on my left, as I remember it, at the side of my head over my ear, and I at once heard writing. I could also see movements of the arm in the indirect field of vision. In a few moments he took it down and showed me the slate on which the following was written, he having held it there with only one hand, the right.

"What's the use of anything?

Nothing.

THE NEW BOY."

I could have told more of this experiment last night than I can this morning.

Experiment III.

I cleaned four slates of Mr. Robinson, and he placed a piece of pencil between each two of them and placed the sets one on the top of the other. We held our hands on the pile for a moment, and examined the bottom slates finding nothing on them. We tried the other two for a moment longer and found the same result on examination. A large slate as before was placed over either the pile or the two after rejecting the bottom two. I cannot remember which at this writing. But after finding that there was nothing on the slates he asked me to hold them in my hands, the two, on their edges with their sides pressed together. In a few moments he told me to open them, and I found written:

"Be Good,
Be Good."

My memory at this writing carries very few of the detailed movements of Mr. Robinson that I observed at the time, and I get a very indistinct picture of the experiment.

Experiment IV.

I was given a set of two slates to tie together by as many hard knots as I wished. My attention was called to the manner in which

the corners of the two slates were secured against opening, as is possible in many cases by simple pulling. There were clasps extending around the four corners of both slates with screws in them, apparently at least, holding the frames tightly in their place. The hinges were of a peculiar kind inserted in the wood and without screws, so that there was apparently no way of clandestine opening in this manner. A hole in each frame about the middle of each slate was present through which I inserted a piece of twine, quite strong, and after examining the slates to see that they were clear, and also rubbing them to make the security doubly sure, I tied them together with three hard knots and one bow knot. I then handed them to Mr. Robinson. He put them under the table's edge for me to hold, but I noticed by touch that I was not holding the slates I had given him, and that the edges of what I was holding did not exactly coincide as did those I handed him. I looked down at the edge of the table and saw with my eyes that the two slates I was holding were smaller than the two I had tied together. I then observed Mr. Robinson looking about, sighing, occasionally talking and jerking, the slates that I was holding sharing in the effect. I could easily see evidences of his working with the bound slates. I supposed that he was trying to untie them with his right hand, to write on them and retie them. After struggling a while he gave it up as a failure, remarking the fact and explaining the trick at once, it being different from what I had imagined.

Experiment V.

Again two slates were taken and a figure 8 written on each side in chalk by Mr. Robinson and I rubbed them all out and cleaned the slates completely. One was placed on the other and held there a short time and then picked up while the under slate was thrown aside as not necessary, the piece of chalk that was between them being kept under the top slate and on the table after it was replaced. Then a piece of pencil was laid on the top and in a box also placed on top of the slate were several colored pieces of chalk pencil. These remained a few moments without Mr. Robinson's touching the slate at all and clearly in view all the while. Presently he removed the box and asked me to remove the piece of pencil on the slate and turn it over. I did so and found written on the under side in six different colors the following, mistakes and all as here recorded.

"There are things in in heaven and earth, Horatio, than were ever dreamed of in thy philosophy.

BILLY SHAKESPEARE."

In this case again I do not now recall a perfect picture of all that was done.

Experiment VI.

Two hinged slates were again taken. They were a different set from those which would not work in experiment IV. This set was cushioned with red cloth and string around the frame. Mr. Robinson took a piece of chalk and wrote the letters A B on all four sides of the slates, in the last case writing them as follows, AB, running them together and differently from the other cases. The piece of chalk and a piece of pencil was then put in between the slates and the slates closed and laid on the table. They lay for a minute or two, Mr. Robinson not touching them at all. He then picked them up and opened them to find a full slate of writing, written *over* the chalked capital letters. I cannot describe the special way of opening the slates, but can only say that it was done in a manner to conceal from my observation any suspicious act which it would require either previous experience or understanding of the trick to suspect or imagine. He remarked the manner of the writing as evidence of its genuineness, being written *over* the chalk. I forgot to take down the language, but I examined it carefully to see if this description was correct, and found it exactly so. But I did not see the slightest clue to an explanation of the trick though knowing it was this and watching closely for it. The opening was too clever for me.

Experiment VII.

Mr. Robinson took a number of slates and asked me to clean them which I did, rubbing both sides of each slate with a dry sponge. He then scattered them over the floor, throwing each one down as I cleaned it and handed it to him. They were thrown down in full sight. There was an even number of them. While I was rubbing the last one or two of them I noticed that Mr. Robinson stooped down and shuffled the slates about into new posi-

tions. This I remarked only in the indirect field of vision, as I was occupied. When this was done he picked them up one at a time and placed them in a pile on the table, remarking that there seemed to be an odd number, but that this would make no difference. Two of them were taken and a pencil first put between them and then a piece of chalk. There was then much changing in the position of the slates and finally a number of them laid aside as not written on. Finally one of those between which the chalk and pencil were placed was turned up full of writing. This also I failed to write down, but my suspicion was directed to a cause connected with the odd number of slates, one having been introduced in a manner which I did not see.

Experiment VIII.

I was given two slates to clean. Chalk and pencil were placed between them in full sight and no changes made. This I watched with special care. They were handed to me to hold on their edges between my hands which I did for a minute or so. Then Mr. Robinson suddenly reached out a hand and taking them laid one on the table and the other on my head pressing it down with his hand and soon I heard writing. In a minute or so the slate was handed to me with the message written on it,

“We are here with you in spirit.

YOUR FATHER.”

When I heard the noise my explanation of it was that he was writing the message on it himself, as this seemed entirely feasible to me.

Experiment IX.

An apparatus in the shape of a box, dry electrical cell, and an operator's telegraph were put on the table, and I was shown clearly that the key would not work unless pressed down in the box. The top of the box or the folding lid contained a slate for writing on occasion. The apparatus was designed to have spirits telegraph to the medium certain messages or answers to questions. Hence I was asked to write several questions on separate papers and fold

them up so that the writing could not be seen. I did so, and among them was the question: "Who was the aunt that was deaf?" I put them on the table between me and the box and in full sight. Mr. Robinson had his back turned and was in another part of the room walking about and whistling, though twice while I wrote questions he was behind me and might have had a chance to see what I wrote. But I was careful to note when I wrote the above question that he was at the other side of the room with his back turned. When ready Mr. Robinson sat down in his chair, opened the lid of the box, reached behind the box with his right hand and picking up one of the carefully folded papers, put it in the box, closing the lid down. He waited a while and put it out, saying that they would not answer it. He picked up another going through the same process, and was on the point of taking the first question again, when I called his attention to the third and last one. He took this and putting it in the box, so far as I could see, leaned his left hand on the box and presently the electrical key at one side began to tick. I noticed that the left hand muscles moved and that there was evidence of the lid of the box, in fact I could see it, moving up and down upon the key inside of it which set the operator's key board agoing. But I had noticed just before this that Mr. Robinson's eyes were directed down to his lap, and I could see movements of his right arm and hear a noise as if fumbling with a paper. I know he was opening my pellet. Presently he reached up with the right hand, seized a writing pad and pencil, and wrote on the pad: "We don't know who was deaf." Then he reached down into his lap and as he brought his hand up opened the box and appeared to take out the pellet and threw it on the table for me to read in connection with his answer.

MR. ROBINSON'S EXPLANATION.

This explanation was not begun until after several experiments had been performed, and then they were explained as they were given. The explanation was as follows, and consisted often in the exchange of a slate or slates that I had cleaned for some one that had been prepared beforehand, in fact prepared before I arrived, precisely after the manner of my conjecture in the Evans case during the twenty-three minutes of my waiting.

Experiment I.

The slate with the writing on it was prepared beforehand and changed for mine after taking mine below the edge of the table, having picked up the prepared slate and put it in his lap while I was cleaning off the one I had which was my own, and while I could only watch Mr. Robinson's movement in the indirect field of vision at an angle of nearly 90 degrees. Of course a glance in his direction might have revealed it but that glance was not made at the *psychological* moment. Then the pulling of the slate from my hand was deliberate for the purpose of turning it over. The reason the slate was like mine was that, as Mr. Robinson said, it was his business to have all *kinds* of slates in the market.

[Dr. Hyslop heard the sounds which he, like most uninitiated, supposed to be those of writing, yet the writing was already on the slate when he came in. Ed.]

Experiment II.

Case of another slate prepared beforehand and exchanged for one of those I was cleaning while my attention was occupied.

[Again the sitter thought he heard writing going on. But it was the scratching to simulate writing, which he heard. And the movements he detected were those of scratching, not of writing. Ed.]

Experiment III.

The slate was again prepared beforehand and placed in the corner and under the large slate, so that when the latter was picked up and placed over the pile I had cleaned, the small one like the others could be put in place without discovery.

Experiment IV.

In the double and hinged slates the screw heads in two of the clamps were false and the slate could be drawn out with the frame at one end, the writing done under the edge of the table while the sitter, holding other slates, was presumably holding the double slates he had tied.

[Dr. Hyslop saw more than the ordinary sitter would have done, and did extra-effective tying. But every slate-writing medium has "negative" sittings when the spirits refuse to appear. Ed.]

Experiment V.

The slate again had been prepared beforehand and covered with a "flap" which fitted exactly into the frame and resembled the slate. When ready to open them Mr. Robinson picked them up and opened them while holding them on edge between me and himself so that the flap would drop into his lap or on the floor without detection. As a fact this could not be seen if the sitter tried, though if he knew the possibility he might look for incidental indications of it in arm movements.

[Slates inscribed with a number of colors are generally prepared beforehand. It would not have been Keeler's way to have the colored crayons in evidence, but to have the spirits explain that the colors were drawn from the carpet or colored wax flowers in the room. Ed.]

Experiment VI.

Here again the slate had been prepared and the writing over the letters AB covered with the flap upon which he wrote the AB in my sight, and when the slates were opened as in the previous case it was done to drop the flap into his lap.

Experiment VII.

A slate prepared beforehand had been placed under the edge of the carpet on which there was a fringe, and it was pulled out among the others placed there, while shuffling them about and while I was cleaning the last one or two on the table. The rest explains itself, and shows the significance of my remarking the difference between the even and odd number of slates.

Experiment VIII.

The slate which I imagined to be on the top of my head was not there at all, but Mr. Robinson's arm was pressing down on it, while his father standing behind me all unknown to myself reached for the slate and wrote the message on it which I have recorded. [Dr. Hyslop fully forewarned that it was a trick was, as in all cases, only seeking an explanation. But his explanation was quite wrong. Ed.]

Experiment IX.

My own observations actually detected the cause in this case, though I could not actually see the taking of the pellet into the lap where it was opened, and the semi-oracular answer written on the pad on the table. The key in the box was so arranged and supported by a spring that it could rest on the underside of the lid and it required but very slight pressure of the left hand resting carelessly on it to work the operator's machine a foot distant and connected with it by the wires in full sight. The pretence of putting the pellet in the box could not be seen because of the lid, and the same concealed the throwing of the pellet into the lap of the medium, where it was opened and read. It was taken out of the box by opening the lid with the left hand and concealing the movement of the right into it with the pellet between the fingers.

Experiment X.

This experiment was in reality not performed but its *modus operandi* shown me. It is the case of writing on the inside of slates which have been screwed together. He showed me two slates screwed together near the corners. Then he took a wedge and shoved it between the slates until they were opened about one quarter of an inch. He then showed me a representation of a wire which could be arranged to clasp a piece of pencil, and then bent into a long loop so that one arm of it could be thrust in through the crevice made by the wedge and the other arm kept on the outside and bent at one end so that it could trace the writing already on a flap, put on the slate after it was placed under the table. The tracing enabled the performer to reproduce between the slates the message already written on the flap.

Experiment XI.

I was asked to write some words or a question on two papers and enclose them in two envelopes in such a way that they could not be read if the envelopes were opened where I sealed them; that is, place the writing toward the face of the envelope which I did, being careful to prevent his seeing the questions. I enclosed them as directed, sealed the envelopes and put them into his hat. He fumbled about in the hat for a minute or two and then placed

one of the envelopes on his forehead, removing it and looking at it once or twice. I noticed that the envelope was crumpled and moist. Soon Mr. Robinson gave one word of the question and then said I had written more than he could read well and also that the envelopes were not suitable. He then explained that he had moistened the envelopes with alcohol. Then he took the other, moistened it before my eyes until I could read it, and then allowed it to dry. There were no remarkable traces of the effect. I should have remarked also that he stood up while I was sitting at the table when I put the envelopes into the hat, so that I could not see into it. It turned out that the sponge soaked in alcohol was already in the hat, having been put there while I was preparing the pellets.

Quite a number of conjuror's tricks were performed for me which have no interest for slate writing performances, though they have the same claim to being spiritualistic, as being apparently impossible physical phenomena, such as tying knots, playing tricks with numbers, and cards. I shall not describe them.

CONCLUSION.

There are some subjective matters of interest which will help to throw light on the phenomena reported from such experiments, and which I did not mention during the narrative and explanation of the tricks. I did not try as carefully to observe what was doing ordinarily during these performances, because I knew that I was to get the explanation later, and because I wanted some personal experience in not seeing some things under the simplest possible conditions. It was understood at the outset of my arrangement for the experiments that I was not familiar with slate writing, and I did not wish to make Mr. Robinson resort to any special care to conceal his tricks, while I tried to be as naïve as I could, obeying orders like a child, and only observing out of the corners of my eyes, as it were, though not very scrutinisingly even in this way. What I observed I allowed myself to observe spontaneously and without manners that would arouse the suspicion of a medium. The consequence was that I was much interested in the discovery at the end of the amount *that I could not see*. There were three forms of facts, however, which I did not see. *First*, there were facts which I could not have seen had I tried. *Second*, there were facts which closer scrutiny would have discovered, perhaps easily

**Figure 7. (Compare with Figures 4 A-4 B.)
Keeler Spirit Writing.**

enough. *Third*, there were facts which could not have been seen directly, but which were, or might have been inferred from coincidental indications, or previous knowledge and experience of what was to be expected. There were a great many incidents of the first class, as shown by the explanation. Now it is interesting to note in this connection that the whole mystery of the thing appears from what we *do* see and imagine to be the whole of the phenomenon. Habits of thinking are an important factor here. The common mind learns to form its judgments from what it sees, and what it does not see is either not a factor in the case or can be ignored if it is, so that no allowance is made in ordinary experience for what is not seen, and hence when something occurs where we suppose we know all the facts we take it to be inexplicable because of its exceptional character. This is a truism, but I have witnessed no phenomena in which the part played by non-observation or mal-observation is so great in suggesting the supernatural. Were unseen facts influences which the average man or woman has to recognize in ordinary experience with any frequency, we should have fewer occasions to expose fraud or to create a suspicion of it. But it is hard to divest oneself of his habits of judgment when called to pronounce upon facts which seem within the ken of observation though the results are so exceptional.

The most serious difficulty comes from the want of an *a priori* theoretical construction of possibilities in the case, so as to be guided by some suggestive conception into the perception of incidental signs which are not seen, because if they were seen they would have no importance for what is actually observed. With shrewd performers the incidental indications of acts unseen, and perhaps 'unseeable, are so well concealed that it requires a preconception of what movements are concealed to detect even their signs. A single sitting will not easily reveal them, and in many cases a hundred sittings would not reveal them to any but an expert. I was struck in the Evans case, for instance, at my first sitting with the large number of possibilities on the other side of the table which I could not examine. Any number of slates could have been concealed on a shelf under the edge. I could not see what was on the floor from which the slates were taken. I could not see the floor on which there could easily have been arranged a trap door for taking things out of the room and returning them. These are only some of the possibilities. It

was much the same with Mr. Robinson's room. It was the same with movements behind slates handled so as to conceal what must not be known, and unless the sitter is familiar with the possibilities in such cases he will be long in suspecting them and long in discovering the proof sometimes when he does suspect them. I could not see or prove, for instance, that Mr. Robinson did not put any of my pellets in his electrical box. I saw the signs of his having put only one of the three in his lap.

This difficulty is still more heightened by the rapidity of the performance. The sitter is both hindered from observing everything by it and from remembering a clear picture of even the important steps, to say nothing of minor details which may after all be the most important, to say nothing of the invisible. There is no time for the judgment to put everything together. Every step should be known and observed. But it is impossible to clean slates, for instance, and see what is going on on the floor at an angle of 180 degrees without creating a suspicion which you generally wish to avoid and which will defeat every purpose but that of credulous fools. Then too before you have digested one trick or had time to reflect the performer goes on to another and memory fails to keep enough for an intelligible conception of the whole. The most prominent impression left is the sense and memory of mystery which is often enough paraded before the public without an adequate account of the facts. I could have easily indulged this habit after my witnessing Evans's tricks, and the same with Mr. Robinson's. Even when you are conscious of a trick you are terribly puzzled with the effect and are reluctant to admit that nothing was unobserved, supposing all the while that everything is observable when as a matter of fact it is not.

There is another source of illusion. Preconceptions of your own as to the *modus operandi* of a trick may prevent you from seeing or hearing what you otherwise might perceive. For instance I had not an inkling that Mr. Robinson's father was standing behind me in experiment VIII to take the slate. My mind was so occupied in trying to detect signs of the writing by the man who was nominally holding the slate there that I heard absolutely nothing behind me. Mr. Robinson's father had not been in the room under my notice since I had arrived and was introduced to him. I had heard no noise of his coming, though I had constantly before heard any

one walking from room to room behind me. It is of course easy to understand why special care would be taken to avoid noise in this case. But mental preoccupation and the absence of all apperception mass regarding such a possibility would easily refer the sense to appropriate signs were the conditions different. It was much the same in several cases when the attention was preoccupied. My theory of the writing in the first instance disposed me to treat the jerking of the slates out of my hand with charity and not to observe, as I could have done, the writing on the corner of the slate, which was ostensibly going on. The proper method is merely to observe facts and to keep theories as much in the background as possible.

Very truly,

JAMES H. HYSLOP.

The reader should not fail to observe how different Dr. Hyslop's situation was from that of the ordinary sitter, since he knew beforehand that only tricks were to be done, while the ordinary sitter does not know this but is assured that spirits are to do the writing, and if not prepossessed at the very beginning in favor of this hypothesis, speedily becomes so from the effect of his first failures to discover any normal mode of solving the problems. He usually comes, also, densely ignorant of the literature on the subject, and without anything like the keenness of observation possessed by Dr. Hyslop. Yet in very few instances did Dr. Hyslop even guess the procedure rightly. Nine out of ten would have gone away, if not forewarned, declaring that they had been given "positive proof."

The following letter by Dr. Hodgson is a weighty summing up of this part of the subject:

August 25, 1891.

Editor of the *Freethinkers' Magazine*.

DEAR SIR:

My attention has just been called to the article by Mr. Lyman C. Howe and the letter by Mr. Willard J. Hull in your magazine for August.

Mr. Howe, as he explains in his postscript, has used my name in

several places where he should have used the name of Dr. Holbrook. Mr. Howe rightly says, however, that I expressed my *opinion*, that his account and, I may now add, the account which he quotes written by Dr. H. S. Butts, are worthless for the purpose of proving that the slate-writing in question was not performed by trickery. The statement which I made in my letter to Dr. Holbrook is as follows:

“The whole point of the investigation, which I made years ago with Davey, demonstrated that the evidence for that sort of thing is of no scientific value, unless the possibilities of mal-observation and lapse of memory are absolutely precluded.”

An account of this investigation was published in Part XI, *Proceedings S.P.R.*, a copy of which I send to yourself herewith, and I am also sending a copy to Mr. Howe. The account given there is my justification for the opinion which I expressed so briefly in my letter to Dr. Holbrook. If an uninitiated person attempts to describe the details of conjuring performances, his account will certainly be highly inaccurate. It would be impossible for the conjuror to perform his tricks under the conditions *as described by the witness*. It is not on any *a priori* grounds that I suppose that so much margin must be allowed for mal-observation and lapse of memory. It was only after a careful enquiry that I became convinced that accounts of slate-writing performances, such as were given by Mr. Howe and Dr. Butts, are of no value as evidence. I obtained accounts of performances, which belonged to the class of conjuring performances from beginning to end; every detail of the *modus operandi* of which was familiar to me. These accounts are just as remarkable as those of Mr. Howe and Dr. Butts—they were full of mistakes, of both observation and memory. All that I assume is that Mr. Howe and Dr. Butts are as likely to be fallible as the persons who sat with Mr. Davey, and these, as I stated in my report, included successful men of business, men of ordinary university training, electrical engineers, members of the legal and educational professions, etc., also one professional conjuror and others who had given some previous attention to the risks of mal-observation on such occasions as these.

Mr. Hull is entirely wrong in supposing, as he appears to do, that I merely infer that because one, two, or three slate-writers are tricksters, all the others are tricksters: my inference, on the con-

trary, is that, because the accounts given by representative groups of witnesses were demonstrably so full of mistakes that their accounts were entirely unreliable for proving that there was not trickery, *therefore* the accounts of other similar persons must be assumed to be equally unreliable. I may give one instance to make my point clearer:

Mr. Howe writes in the May number of your magazine that Mrs. Howe affirms "That the slates were never for an instant out of her sight or reach, and most of the time her hand was laying on them." Now, concerning one of the sittings with Mr. Davey, Mrs. V. affirmed "The slate was under my own eye, on top of the table the whole time, and either my daughter's hand or my own hand was placed firmly upon it without the intermission of even a second." Yet Mrs. V's statement is erroneous. There was a short interval when neither Mrs. V., Mr. V., nor Miss V., who were all present, had their attention directed to the slate, and during that short interval a second slate was substituted for the first. Mr. Davey had explained to me previously what he intended to do—he showed me the prepared second slate and told me that he intended to substitute it for the first, and I saw him make the substitution. I suppose that circumstances like this, which escaped the notice of Mr., Mrs. and Miss V. might also have escaped the notice of Mrs. Howe.

That Mr. Howe does not appreciate the difficulty of writing correct and full reports of a conjurer's performance is manifest from his statement on page 440 of your magazine for August:—

"If Mr. Hodgson will duplicate the slate-writing I had with Mr. Keeler and the one Mrs. Howe had with Mansfield, *under the same conditions*—or produce any juggler that can do it—and explain the process without involving the psychic force commonly called mediumship, he can draw on me for \$50. to aid the Society for Psychical Research."

My contention is that neither Mr. nor Mrs. Howe *has correctly described the conditions*.

An editorial statement in the well-known Spiritualistic magazine *Light* of September 4, 1886, approached much more nearly to the proper demand "If he (Mr. Davey), or any other conjuror, can produce the *appearance* of the conditions *which he seemed* to observe with Mr. Eglinton, and the writing under such *apparent* conditions,

so as to induce an inexperienced witness to write such a report as those he wrote himself, it will be time enough to talk of mal-observation as a possible explanation."

I think that a perusal of the accounts of sittings with Mr. Davey will convince the reader that Mr. Davey satisfied that demand.

Suppose that a witness of a conjuring performance says:

"I took a five dollar bill from my pocket, copied the number and made a private mark on the bill and handed it to the conjuror; he took it in his fingers, held it in the flame of the candle and burned it up; he then called for a loaf of bread, which was brought in by the attendant; he cut the loaf of bread in half, and there, just appearing at the edge of the cut, in the middle of the loaf, was a bill neatly folded up—it proved to be my own five dollar bill, etc."

Now this witness might well ask any conjuror to duplicate this phenomenon *under the same conditions*; all that he is entitled, however, to demand is that the conjuror should produce the *appearance* of such conditions, so that an uninitiated witness should give an account similar to his own.

Yours sincerely,

R. HODGSON.

It ought to be added that besides seeing too little, the sitter sometimes sees too much. That is, he discovers what are to him evidential features, and surprises the medium as much as himself. Thus a Persian gentleman was astonished to find in one of Davey's messages a Persian word "Boorzu" the etymological equivalent of his own first name (*English Proceedings*, IV, 439, 491), and Mr. Davey was also taken aback, since he had supposed he was writing the word "Books." Sometimes the sitter "recognizes" a neat little portrait on the slate, and this of course the medium hopes he will do. To illustrate the possibilities of this kind of malobservation we append the following two documents:

Mrs. M. M. C., of Mt. Vernon, N. Y., in May and June of 1890, wrote Dr. Hodgson that, encouraged by Fred Evans, the slate-writer, she began sitting in the dark for independent slate-writing. She was accustomed to sit for two hours at a time (thus transgressing Keeler's 20-minute rule, which Mr. Evans had not told her of, possibly because he knew nothing of the fatal conse-

quences of transgression). After the eighth sitting, she says, she was astonished to find on the slate, to quote her own language, "the face of my father so plain that I recognized him at once." "At another sitting," she continues, "there appeared my son holding in his arms his sister that passed on 30 years ago before my son was born," also "a nephew of mine that went to the war and was shot while picket duty he appears standing under a tree where he was shot he appears so plain we can count the buttons on his uniform. There is some writing but not plain enough to read. Now those faces and forms are not drawn with a pencil but appear somewhat like the old-fashioned Deguaritype." In a later letter she says, "when you hold the slate right-side up in the left hand corner you will notice his gray hair and beard. On the opposite side of the same slate is my nephew under the tree and just at the left of him by looking very close is my sister seated upon her pet riding horse and by close inspection you can see the outlines of the head of the horse on the same side of the slate down in the lower corner crosswise of the slate there is a face I don't recognize also one in the upper corner under the tree. In the center of the other slate is three faces, that, of my son and infant daughter and close at the left of them the form of a little girl my son's playmate when he was seven years old you will notice A lighter appearance of the slate about the forms you may have to look some time and turn them in different lights to see all and on the other side of the slate up at the top is the form of A tame Deer. A pet of mine when a child his head and horns appear quite plane."

The more she looked the more she saw, and so certain she was that she saw all described, that she sent the slates to Dr. Hodgson for inspection. This is his reply:

BOSTON, MASS., June 18, 1890.

MRS. M. M. C——,

DEAR MADAM:

The slates duly arrived, with your letter. We are much indebted by the kind trouble which you have taken.

I return the slates to you by express, prepaid.

I have examined the slates very carefully indeed at all angles both by daylight and lamp light. I discover certain marks on the

slate which are apparently those which you have interpreted as the faces of your father, nephew, etc., etc., I can trace marks on the slate which resemble the outline of a face and head which apparently is that which you recognize as your father. I do not see the white hair or beard, however, and there are other marks in the neighborhood which strongly suggest that the partially outlined face is due to accidental marks, just as one may see faces in the fire or in a cloud.

On the opposite side of this slate I cannot see any marks resembling the human form, though there are marks which might be interpreted into almost anything, they are so vague. In addition there are also scratch marks on this side of the slate which suggest writing which has been cleaned off, or possibly fine writing with an agate stone, or something like that.

On the other slate I can see the changes of shade which you interpret as the faces of your son and daughter and another little girl, but they appear to me to be much too vague to serve any purposes of identification, and indeed not nearly so definite as one might trace in almost any floating cloud if they were looked for.

On the opposite side I can also see, in the place where you describe, fine marks which might be interpreted as the head of a deer, but it might equally well be interpreted as many other things, such as a bunch of flowers, or a fan, or a brush, etc., etc.

I have taken great care of the slates, and their faces have not been touched, and I believe that you will find them in precisely the same condition as when you sent them to me. The marks are so indefinite, and might suggest so many different things that I cannot, I regret to say, regard them as of any evidential value. At the same time, I would beg you to continue your experiments, and obtain a pair of fresh slates, that you should take care to make absolutely clean beforehand.

I shall be glad to hear from you further on the subject. Thanking you for your kind trouble, I remain,

Yours sincerely,

R. HODGSON.

How did even the marks seen by Dr. Hodgson come upon the slates? In the light of her own statement that there came a point in her sitting when, to quote her language, "I cannot feel that

**Figure 8. (Compare with Figures 4 A-4 B.)
Keeler Spirit Writing.**

I am holding the slates but my hands and the slate appear one and the same," it is highly probable that, going into a semi-conscious state with accompanying anæsthesia, her hands made the marks without any knowledge of the fact on her part.

WITNESSES FOR AND AGAINST KEELER.

With the desire that Mr. Keeler's witnesses shall be heard to the extent of testing their quality, I include the full report made by Vice-Admiral Usborne Moore in his "Glimpses of the Next State" (pp. 347-354) of a sitting with that distinguished slate writer.

Admiral Moore's Sitting with Keeler.

The last experience I had before leaving America was with Mr. P. O. Keeler, the well-known medium for slate writing, who lives at 1362 Parkwood Street, Washington, D. C. He was, at that time, paying a visit to Brooklyn. The interview was on Friday, February 24th, 1911, 3 to 4 P.M. The window near which the table was placed has a western aspect; the sun streamed in and flooded the table and room with light.

We sat opposite to one another (1) at a small table two feet broad. After cleaning the slates (2) together, Keeler asked me to take a pad off the table, tear off slips, and write the names of spirits on five or six of the papers; each little slip was to be folded up in any way I thought best, and the names were to be written as I would address the person in earth life. (3) I rose from the

1. The slatewriting spirits have an unconquerable repugnance to allowing their mediums to sit on the same side of the table as the sitter.

2. Seldom are all the slates on the table and floor near the medium cleaned. The tacit assumption, often (surreptitiously) negatived in the sequel is that only the slates thus ostentatiously cleaned will be used.

3. That is, the full name of the spirit must be given, as one would be addressed on an envelope. And though Admiral Moore forgets to mention it the sitter's name, according to the medium's directions, must be signed (unless he has given it orally, in which case this is not so important a condition to furnish) in writing.

Odd that the spirits who can write so glibly must first have their names written down! Perhaps it is because, unless the names are "magnetized" when the medium makes passes over the notes, as he always does, the spirits cannot be successfully paged.

table, turned my back to the medium, and wrote seven names—five of women, two of men; two of the pellets contained the name of one spirit, my guide, one giving her earth name and the other her spirit name “Iola”; only six individuals, therefore, were indicated. These pellets I laid in a heap on the center of the table. (4) Keeler said: “Nothing will happen for a quarter of an hour or so, as the spirits have to be summoned.” (5) After an interval of ten minutes he touched the outside of each pellet with the tip of his finger, but did not handle them nor draw them closer to his side of the table. (6) Five minutes or more passed, and he seemed worried that nothing happened, and became restless and jerky. (7) It must have been twenty-five minutes from the time I had put the pellets on the table when he was impressed to say: “Add the names of one or two gentlemen; they say that, among these names, there is more than the right proportion of ladies.”

Following my invariable custom of not purposely deceiving a medium, I had already told Keeler that two of the pellets contained names of the same individual, my guide; I added that, as I had talked with her in the morning, I had reason to believe that she was present (which I have since heard she was).

In my lap as I sat facing the medium, out of his view, I wrote the names of two men, and added these pellets to the others on the table; before doing this I had drawn the heap of pellets closer to me than they were to the medium. Keeler did not have his hands on the table while I wrote the two extra names.

Soon after this the medium warned me that, when the slate writing began, it would go on continuously and rapidly. (8) He

4. Now comes the first installment of the “magnetizing.”

5. This is always the case at first sittings. At subsequent ones (when the name of the sitter and the names of some of his deceased friends are known so that a slate or two can be prepared in advance) the program may vary, but when all information is yet to be acquired there must be time for palming notes, reading them beneath the ledge of the table or back of some object, and writing on the slates, so that the medium can be quite certain that “nothing [ostensible] will happen for a quarter of an hour or so.”

6. He probably did more than that, palming back a note or two that he had read and abstracting others. He has seen to it that they are folded small, so that all look about alike,

7. The restlessness and jerks are very handy to cover suspicious movements of the slates.

8. Having improved his opportunity for writing undetected by fixing his

touched the new pellets with the tip of his finger, (9) and after a few minutes was impressed to write a name on a spare slate. He said, "What is this?" I looked, and saw the name of my brother, Alldin; then, one after another, he wrote six names on this slate. Each name he wrote I had to search for among the pellets, which I did in my lap, where it was impossible for him to see the writing. When made up again, each pellet that had been opened and re-closed was put upon a pair of slates, kept ready for the purpose between us (with a bit of slate pencil inside), and these were not fingered in any way by the medium. (10)

In time six pellets, containing the names of six individuals, were collected on top of the pair of slates. We had sat for about forty minutes when Keeler suddenly lifted the pair of slates with one hand at each of the two corners nearest to him, thumbs on top and fingers below, and gave me the other end to hold, which I did in like manner, pinching the two slates together. The writing began immediately, and could be heard plainly; there was no downward pressure while it was going on. (11)

As soon as he was impressed that one slate was full, the medium put it down on his right without looking at it, picked up another, placed on it a bit of slate pencil, covered it with the original top slate upon which the pellets were lying, and gave me the other end

sitter's attention upon his own writing, he tells the latter that the writing will go on "continuously and rapidly" when it begins. He has now probably accomplished all the writing except that in connection with the last two pellets.

9. The last two pellets are now "touched," and very effectively so. It might be thought that the sitter would make sure that his eyes continued to rest on the last two notes. But he cannot possibly remember all the little acts, and the medium probably, while abstracting the two, mixed the remainder up with that intelligent finger, to render such vigilance impossible.

10. The device of writing the names and making the sitter look for the corresponding notes, would again distract the latter's attention and enable the messages to be completed. (What other intelligible purpose could it serve?)

11. Now comes the pretended writing and the sound produced by the nail of the medium beneath the slates, or by any one of several other known ways. The "writing" may go on as rapidly as the medium pleases, as it is already complete upon the slates, but this is the dramatic period of the performance which remains most firmly fixed in the sitter's memory. He is so sure that the writing is *then* taking place that his thoughts afterward busily rehearse this period in the sitting, and the really important previous details become dim or forgotten.

to hold; the writing again was heard proceeding very rapidly. Precisely the same happened to this slate; a third was taken up, and so on, until five slates were covered with writing by eight individuals. (12) The medium was then impressed to write the word "All" on a spare slate. He told me this meant that the séance was over.

The following points must be noted:

One spirit manifested who was not named at all. It was the son of the gentleman who had made the appointment for me the previous afternoon.

One spirit manifested whose name was in a pellet on the table, but not on the slates.

One slate, full of close script, had two letters on it at right angles to one another in different handwritings. When one of these was finished Keeler was impressed to move the slate to a rectangular position; (13) we seized the slates at opposite corners, my left hand being where his right had been, and so on. The letters on the slates are very close together.

One slate had a letter from my sister Catherine; in the upper left hand corner there was a carefully finished picture of a man's head and shoulders, and underneath it the drawing of a forget-me-not. I do not recognize the man's face. (14)

One letter had two signatures—viz., the earth name and spirit name of my guide. In a postscript was an allusion to our meeting in the morning.

The name given in the signature was Mary Bowman. The Christian name of the lady was not Mary. (15) This note was on

12. Note the emphasis which the reporter places upon these details, which are of no critical importance whatever since the feat was already done, and the grasping of the slates, downward pressure or no pressure, scratching sounds, rapidity and goggle-eyed excitement, are only dramatic by-play.

13. Here is another piece of realistic acting. Of course Keeler knew that a part of the writing on one of the slates was at right angles with the rest, and very likely he himself afterward pointed this out to the sitter, in order to cause him spontaneously (?) to remember the corresponding and corroborative action.

14. Here are the familiar sprig of forget-me-not and the familiar smudge portrait, prepared and ready for any sitter on the end of a slate which the medium had forgotten to offer to be "cleaned."

15. There was obviously here a misreading of the word "Miss." This

the same slate as that which contained a letter from my brother-in-law, who lived in the same house with her for some years.

All the letters were very commonplace. I attach them below. There are no proofs of identity in any of them. I am certain that my guide did not write the letter over her signature. The work was unquestionably that of invisible and intelligent beings who heard the conversation, read the names and short sentences inside the pellets, and wrote the replies.

We held the slates about nine inches above the table; Keeler's hands never moved when holding them. Throughout the whole hour the psychic only rose from the chair once—to pull the blind down a foot, to shade our eyes from the glare of the western sun.

In all, the slate writing contained 474 words written, and two pictures drawn, in a period not exceeding ten minutes, including the four delays necessary for taking up a new slate.

I have seen evidence of identity obtained by others in slate-writing through the mediumship of Mr. P. O. Keeler; but the only signs I got were the letters of Henry Usborne and Miss Bowman on the same slate. That is not enough to establish the point, for the lady's Christian name is incorrect, and the association of the names of the two individuals may have been accidental.

THE CONTENTS OF THE SLATES.

(1)

Good afternoon, dear Admiral. I am so very pleased that papa has come to know you so well. I hope you will be of mutual aid and companionship. I am heartily glad to greet you. I am quite familiar with this coming.

Truly,

BAILEY SLAYDEN.

Good afternoon. Is it not delightful to meet in this way? So many persons *think me dead, (16) and I presume they are for-*

was natural enough on the part of the medium, reading at a distance and an inconvenient angle, but it is odd if the spirit was beguiled by poor writing into thinking that her name was Mary.

16. The expressions and sentiments which are preponderating characteristics with spirits who write under Keeler's direction are put in italics.

(2)

getting me. I shall meet them when they come over and *surprise* them. I am glad I can do so well with this little piece of pencil. *I feel about as I felt during my life in the physical* body. Let me come again sometime when I may write better. You have a great usefulness of life before you in this field of work.

HENRY USBORNE.

I will always help you,

MARY BOWMAN.

(3)

This is about the *most remarkable experience* one can have. *I feel as much myself as formerly I felt.* I am not changed to another person by this *wonderful* translation from the earth to the spirit state. Your visit *here* today will make me happier than I have ever been. I shall come again. Your book will be a great success in all ways.

Affectionately,

SEPTIMUS P. MOORE.

Note. The medium was aware (and consequently, his familiar spirits were aware) that I was collecting material for a book. At right angles to the above, and in a very different handwriting, was the following letter:

My Charge

Oh do not be lonely, for time cannot sever
The charm that unites us in memory's chain,
E'en though death the sweet voice seems to silence forever
In spirit its accents will waken again.

I am pleased that you do not relegate me to the *oblivion of the tomb*, I have life, the immortal spark, the *spirit cannot perish*. *I am living* and happy and contented. I wish you could be here with me. *Do not ever mourn me as dead.*

(Signed)

[The earth name of Iola.]

IOLA.

Did not we have a delightful talk this afternoon?

(Considering the close communion that I had enjoyed with my guide throughout the previous two months, this letter is nothing short of idiotic. (17) It affords no evidence of identity whatever; but it is a clear proof of the presence of invisible beings, or being, in the room who had heard our conversation, seen the name, and written the script.)

(4)

I feel grateful to the powers that be for the beautiful privilege of meeting you and communicating in even this brief way. I cannot soon [sic] write a great deal but even a few words will express *my existence*. Endeavour to in some way establish means of communication when you get back. I should prize such a privilege there. *I am at rest* and I do not suffer the pains and vexations and troubles so common to mortal life. I am so glad that you came on *here*.

Devotedly,

CATHERINE MOORE.

(It was in the upper left hand corner of this slate that the drawing of a head appeared, with a stalk of forget-me-nots underneath. On the left side of the head there is a shadow of the same face, which is very remarkable.)

(5)

DEAR BROTHER:

Now *is not this great* that I can write on this slate with this bit of a pencil? I am not in the slate, I am on the outside of it. I write this through the law of the fourth dimension in space. Sit with the slates in your own room. I might write then for you. *I am at rest* and contented here. I am often near you.

ALLDIN MOORE.

BROTHER:

(Underneath, in red pencil, and a different handwriting:)

I salute you,

UNCLE MAJOR.

17. This, on the part of a believer and in reference to so moving a piece of literature, is "the unkindest cut of all."

I have no doubt that Mr. Keeler genuinely believed that evidence would be forthcoming of the identity of the spirits summoned; but it did not happen that I obtained it as others have done. This sitting was a most striking exhibition of spirit power; and that, in my opinion, is all that can be reasonably expected of this particular phase. The atmospheric conditions were perfect.

My readers must bear steadily in mind (1) that there was full light, (2) that the slates were held above the table, with no cloth or covering of any sort over them. I have read the reports of past slate writings through Eglinton, Davey, and others. No explanation I have read will meet the case of this manifestation of spirit power through P. O. Keeler. I heartily congratulate this gifted psychic on possessing a faculty which enables those who work through him to demonstrate in a convincing manner the presence and activity of the invisible intelligences which surround us.

Room is made for a defense of P. L. O. A. Keeler, written by a gentleman of Downsville, N. Y., on May 25th, 1908. The more incoherently excited and abusive portions of the letter are omitted.

S. Hotchkiss's Sitzings with Keeler.

MR. HERFWOOD [*sic*] CARRINGTON,

SIR: I was much interested in reading the account of your experience among the mediums, at Lilly Dale, in a couple of recent issues of the *Progressive Thinker*, and could but wonder at what a funny lot of gulls there were that could be thus imposed upon, and continue to pay their money to support such a board of fake mediums as you describe, and the flimsy bungling way in which it was done, and still continue their diabolical practice year after year, grow wealthy and no one sagacious enough to detect their flagrant frauds until the Psychical Research Society employed you to go there and investigate. (1) I was never at Lily Dale but once, and that was the year of the Pan-American Exposition at Buffalo, and when I got there the camp had closed, but the object of my visit there was not affected thereby. I purchased a pair of folding slates at Buffalo, and as I was a new investigator with no fixed opinions, I felt that

1. This was by no means the first time that Keeler's fraudulent work was exposed.



there was much hinged upon what I might obtain from an independent slate-writing medium. I had never heard of Pierre Keeler. I had in mind the Bangs sisters, but when I was informed I could not have an engagement with them I was disappointed. Although they were there they said they had promised all they could attend to and were about to take leave of the camp. There was a man standing by who said if it was a slate-writing I wanted, there was Keeler, who was one of the best mediums for that phase of manifestation in the world. I felt disappointed but turned and went to his cottage, and found him and told him what my business was. This was about six P.M. He told me he could not attend to me that night, nor until 11 A.M. the next day. I told him I would be there. If you had not given the account of your engagement with this medium Keeler so minutely I would never have thought of writing you. I am a man of average sagacity. I make no pretensions to anything above mediocrity to this heaven born gift, but if Mr. Keeler had tried to work any such racket on me as you describe I would never have paid him, and would have denounced him then and there, and ever afterwards as a fraud of the most villainous type. But at the appointed time I went to his cottage, entered the room set apart as his séance room, which was as well lighted from windows as any one would wish to read a book or paper. I will not take up the time going into details. I got a message from those I wrote to as he requested me to do, and an uncle who volunteered to write without being asked. But will say there was no similarity whatever between what you describe and what I received. (2) Plainly and distinctly I heard the pencils write. Now to try to make me believe it was he scratching on the underside of the slates with his finger nail, or that he read the questions that I wrote on the billets of paper, and that the folding slates were changed under the desk by which he sat during this engagement with him, would simply be trying to persuade me that I was an idiot or not intelligent enough to be allowed outside of my own dooryard. (3)

2. There was undoubtedly a great deal of similarity nevertheless. But there are many methods of doing the trick, and the variety of the embellishing details which fixate and distract the attention of the sitter are infinite.

3. Well, yes, if he chooses to put it that way, though we would not except for the suggestion be inclined to dispute the writer's general good sense. But

The following letter, likewise in the archives of the Society, and written Aug. 24, 1915, tells more than its author was aware.

C. B. Howe's Sitting with Keeler.

A cousin of mine, who had been much mystified by the slate writings of Mr. Keeler, had two appointments for friends of his on Aug. 24th. I was allowed to take the place of one of the friends, as I was to be in the vicinity of Lily Dale only one day. Mr. Keeler had no previous knowledge concerning me, and did not even know my name. (1)

My cousin had some slates which had previously been used, which he told me I might take. These slates we cleaned with soda and vinegar, and I put my private identification mark on each one.

As I went into the room I put the slates down on the table, and said "I understand it is all right to use these slates." Mr. Keeler replied, "Yes, that is all right." I then pulled the pieces of paper on which the questions had been previously written, from my pocket, and laid them on the table. Mr. Keeler sat on the opposite side of the table from me, (2) between two windows. The table was an ordinary one, covered by a small table-spread. (3) We sat there for a few minutes talking in a commonplace way. The only questions he asked me were—if I had ever had a slate writing before, (4) to which I answered in the negative and, whether the persons to whom I had written could write and were known to me. (5) which I answered in the affirmative.

Keeler did make a blunder which disclosed that he palmed a folded paper of his own into the group on the table in order to cover his withdrawal of one numbering it to correspond, and the incriminating exhibit is in the archives of this Society. If so honest with the non-expert observer, why should he be dishonest with the expert?

1. But of course it was on his notes to the spirits.
2. Always the opposite side.
3. A table cover which hangs down, though not indispensable, makes the "conditions" a little better.
4. A very frequent question by Keeler to unknown sitters. He wishes to know whether or not they have had experience and is probably keen to note any hesitation in replying.
5. While a spirit might conceivably learn to write in the earth language after going over, Keeler probably considers it on the whole inadvisable to allow a message from a person who could not write, as he did in the case of

Finally he said to me, take one of the papers in your hand and hold it, which I did. (Three of these papers I had written and one my wife had written, and we had previously agreed that neither of us should know to whom the papers were addressed). Once or twice while we were sitting there he took the papers up and then dropped them on the table again, feeling of them one at a time. (6) He then remarked, "This takes some time." Later he remarked again, "I hope I can do something for you. I do not know as it is possible to do it, but if you have time and patience, we will keep on trying. (7) Suddenly he took up a slate, (not one of mine) and wrote rapidly several words which were unintelligible to me across the table. Then he said, "They say there are two papers written to the same person, and this makes confusion. Is this correct?" (He meanwhile reached over and tore up one of the papers). I thought possibly my wife might have written to the same person to whom I had written, so I said "Yes." He told me to take out one, so I took the one he had torn up and found it was the one my wife had written, addressed to Bessie K. Howe. We sat as before for a few minutes, then he suddenly took up a slate and pencil and wrote the initials "D.K.H." He said "Do you recognize these"? I said "No, they are not right." Then he said "Well, are they all wrong, or is the first letter right?" I said "The first letter might be right for one." Then he said, "What letter would be wrong, the middle letter?" I said if the middle letter were right then the first letter would be wrong. "Well," he said, "Just a minute now and I will try to straighten that out." When he turned his head to one side and said "George, fix this up for me." We waited a few minutes, then he took up the slate and wrote the initials B.K.H. and asked if I recognized them. I said "Yes." After two or three minutes he took up the slate again and wrote D.P.H. and I said yes, although the middle letter should have been B., but P. and B. were so much alike I let it pass. Soon he again

Jeanne d'Arc. And after getting the information that the sitter knew all the spirits invoked, it will be safer to allow them to call him "Dear Charles."

6. Ah, he has noticed something! But he did not notice that Keeler did not drop the same paper that he took up, but one of his own substitution.

7. Truthful words. All the while, after he had possessed himself of the notes, one after another, and read them, Keeler was "trying", and it appears succeeding.

wrote on the slate M.A.H. While we were waiting for these various initials, he told me to take up another paper and hold for a minute. After perhaps two minutes, he took up a slate and dashed off several words very rapidly, then said, "They are all here." (8) He took two slates and put a piece of pencil between them, and then placed a rubber band around them. He asked me to hold one side of the slates while he held the other side, the slates being raised above the table about six inches. We could hear the sound of the writing and even feel the motion of the pencil. During the writing he conversed with me, remarking that it seemed a very wonderful thing, that he had been at it for thirty years, and yet he knew nothing about how it was done. Our conversation seemed to make no difference with the writing, as it went on just the same.

Presently the writing stopped with three little taps, and he said "That is done." I removed the band and found the message written on the slate. He did not see the messages at all. He quickly put together two more slates in the same manner as before, laying the papers on the top of the slate, as in the first case, and the operation was repeated as described above. This was repeated a third time.

CHAS. B. HOWE.

Here is a letter from a gentleman confident that he had seen all there was to see, and, like Mr. Burr, confident that Keeler would allow Dr. Hyslop to experiment with him under proper conditions.

C. W. K.'s Sitzings with Keeler.

March 16, 1908.

PROF. JAMES H. HYSLOP,
DEAR SIR:

With reference to the question of slate-writing referred to in recent correspondence, I beg to state that I have had numerous

8. All the above by-play, involving a couple of errors of memory but intended to abstract the attention of the sitter, is too obvious by this time to require comment. The words "They are all here" were meant to apply to the spirits supposed to be about to write, but really applied to the messages now finished on the slates. Now comes the farcical holding of the slates and the supposed sound of writing. Note Keeler's use of the word "wonderful," common with his "spirits."

experiences which I am unable to explain on any hypothesis which accepts the intervention of fraudulent practices, since every avenue of approach from this source has been invariably observed and guarded with an interest amounting almost to a determination to force upon myself the conviction that these writings are the result of human agency.

I am unable to conclude that I have been deceived in my investigations and since you state that you have seen nothing but fraud in this respect and with the view of possibly enriching the archives of the institute should valuable results follow, I would suggest a sitting for slate writing in Washington at my own expense under such conditions in every particular as may be suggested or indicated by you.

My aims are in no wise different from your own.

Should you decide to suggest conditions and care to be observed, I shall be pleased to report results as they occur.

Very respectfully,

CHAS. W. K.

Alas! he found that the medium would not give sittings to a representative of the Society, under any conditions.

March 20 1908.

PROF. JAMES H. HYSLOP,

DEAR SIR:

I beg to reply to your letter of the 17th in which you indicate the five conditions under which experiments in slate writing would be undertaken.

I have submitted your proposition to Mr. Keeler who stated to me that the Society and its representatives, more particularly Mr. Carrington, had misrepresented him and his work, had not treated him fairly in former experiments, and he, therefore, refused to have anything further to do with the Society or for its benefit. (1)

I regret that it is impossible to undertake this test at this time for the reason that I had decided to defray the expense of the experiment and turn over the results, if any, without cost to the Society.

1. One would suppose it for the benefit of an injured man to vindicate his honesty.

I will add that I have had a number of sittings with Mr. Keeler, and in every instance the slates (my own) were continuously in my possession, the medium only touching the ends of the closed slates while being firmly held by me.

The writing was plainly heard while the slates were thus held by me on the top of the small table, at mid-day, before a second story front window.

Substitution could not possibly occur, as the slates were constantly before me, and the audible writing invariably occurring while the slates were being held by me.

I have endeavored to persuade myself that I must be mistaken, and had possibly overlooked some important feature or conditions which would have explained the method employed. Under these suspicions I have purchased new slates, and made closer observations, if this were possible, than at preceding sittings, in a determination to convince myself that the writings must be ascribed to the intervention of mundane agencies.

The sittings were always had in about the middle of the day, in a well-lighted room. The strictest precaution being invariably observed to provide against the slightest unusual happenings.

The writings were always heard while the slates were firmly grasped by me, and under my full observation constantly from the moment of my entry into the room until the writing was completed, and the slates tied up by me and taken away. (2)

On one occasion, while the slates were being held fully six inches above the table, my arms up to the elbows, became so electrified as to be painful, the writing being plainly heard, the medium barking and looking savagely with eyes bulging out, when unable longer to hold the slates, they were forced, as if by some tremendous drawing power, and thrown upon the cloth covered table with a loud noise. (3) A German message appeared on the slate, signed by the name of my wife's grandfather who had never been in the United States, and who had died in Suhl, Germany, more than

2. In four paragraphs the gentleman dwells upon the period when he held the slates and heard the writing. That is the period which he thinks all important (whereas it is the unimportant one) and it must be to that period that his remark about the slates being continuously in his possession applies, or else his memory has quite closed over much that occurred.

3. How does the witness know that all this was not a piece of acting?

twenty years previously. This name had never been mentioned to the medium, and it is not reasonable to presume the possibility of any acquaintance between them. (4)

I am not particularly interested in Mr. Keeler beyond reporting my experiences just as they occurred, under conditions which I considered proof against the possible introduction of fraudulent practices.

The medium was always and constantly under my full observation, it was impossible for anything to happen either to him or to the table without becoming at once noticeable, and the slates were not only constantly before me, the medium's hands not coming in contact with them except when they were held by me, but during a large part of the time were actually in my possession. (5)

That I may not be misunderstood, let me state that the space under the table was constantly in view and the occurrences took place on the top of the table in full daylight, and the medium's hands were not out of my sight for an instant during the sittings.

I am open to conviction and will welcome information tending to explain the method employed in producing the writing.

E. W. Gantt's Sitzings with Keeler.

The Psychical Review, edited by the Rev. T. Ernest Allen, in its eighth issue, of May, 1894, had an article by E. W. Gantt on his experiences with P. L. O. A. Keeler. Two sittings of his own are reported at quite unusual length for a convinced witness, some five pages. Yet as in the cases of all of dozens of reports from the convinced which I have scrutinized, there are omissions of many particulars which ought to have been stated clearly. Let us abstract the most significant particulars, *pro* and *con*.

4. I suspect that here was a happy misreading of some of Keeler's bad writing like the Persian's making his name "Boorzu" out of "Books." Still, as the sitter lived in the same city with Keeler and had many séances with him, it seems uncertain that the medium had not done a bit of investigating.

5. Earlier in the letter it is stated that "in every instance the slates were continuously in my possession." Now it is "during a large part of the time were actually in my possession." There is a whole continent of differences in the two statements. It only needs a little more revision, such as "the medium's hands were not out of my sight except at times," and "there was no time when some slates were not under my full observation," to approximate to the facts.

1. The sitter brought two slates and put a private mark upon them. But he nowhere states that these two slates were the sole ones used or that they were written on at all, nor is the private mark afterward so much as mentioned.

2. The table had one leaf gone, the other (on the medium's side) raised and was covered with a cloth. (He does not say how far it hung down.)

3. The two sat on opposite sides of the table (I have yet to see an exception to this rule).

4. The medium sat on "a low chair" (which, with the aid of the table cloth would cover his lap and a larger portion of his body than if the chair had been high) "nearly six feet" from the sitter's. (Since it is said that the sitter rested his arm on the table, that article of furniture, with one leaf gone, must have been of tremendous size or else the estimate is very inaccurate.)

It is nowhere stated whether there were other slates about or not, so we are at liberty to assume that the medium followed his custom of having plenty of them about.

5. The sitter wrote "seven or eight" notes to relatives and friends on separate and uniform slips, folded them small and threw them on the table.

6. He observed several bits of slate on a plate, a wiping cloth and a slate pencil on the table.

7. "A full half hour" passed before the writing (apparently) took place. (It is in this period, except in the case of previously prepared slates, that all or nearly all of the writing is really done.)

a. The two talked about ten minutes.

b. Then the medium gave a nervous twitch of his arms, seized the upper slate and put a scrap of pencil between the slates. (Probably an incomplete account, leaving out the initial "magnetizing" of the notes and palming, also some fiddling with the slates. The sitting took place two years before the present report and there is not a word about previous written memoranda.)

c. By the medium's direction the sitter tied the slates with his handkerchief. (Note the times when the sitter was set at some little task, the tendency of which was to take his attention away

from the medium.) The slates were not again touched "until the upper slate was covered with fine writing." (The sitter could not possibly know that this writing was done after the tying.)

d. In about five minutes more the medium twisted again and wrote a scrawl on "the slate" (then he did touch it) which was not read. By his direction the sitter erased it.

e. In about five minutes more the medium wrote "Algie" on the slate, had the sitter erase it and wrote "Vincie", which he again told the sitter to wash out. Both names were on the sitter's notes. (The medium has now learned by inquiring if the names are recognized, that he read the somewhat odd names correctly and has thrice more diverted the sitter's attention by tasks.)

f. During ten minutes more of conversation, the medium several times ran his fingers through the folded notes "but he did not pick up any of them (?) His manner suggested to me that he desired to derive some impression from them." (He surely did.)

g. "During the last three or four minutes of this interval the expression of the medium suggested to me that although he responded to my conversation, he was thinking of something else." (He undoubtedly was, and it is rather hard to compose messages and converse at the same time.)

h. At the end of the half hour the medium nervously seized the pencil and wrote upon the slate the words "that's all." The sitter kindly informed him what was written and he gave direction to untie the slates.

8. There was found a message from the sitter's wife Vincie, conveying the information that she was not dead, and a reference to his remarriage. The sitter was quite sure that the gentleman who made the appointment for him could not have told the medium "much about" him. (But whether the gentleman told little or much it is said that Keeler made several visits to that town during the two months and it is not said that Gantt's was the first. It is impossible for us to know what information the medium picked up from visit to visit or what he may have learned from a confederate during the day or two after the engagement was made.)

Other supposed evidential points in the messages are subject to the same liability, and two more.

Mr. Gantt may have been a devout spiritualist who had acquainted other mediums with the facts which had been passed on to Keeler in preparation for his visits to that place. And there may have been more information in the sitter's notes to the spirits than he remembered when he wrote the article. He gives the contents of none, and does not even know the number which he wrote, so it is fairly certain he did not preserve them.

9. At a second sitting two slates were covered with writing in about five minutes as both held them, and the writing was (apparently) heard. (No waiting half an hour at this sitting, since names were known, an appointment had probably been made and all the time necessary was had for substitution of slates previously prepared.

Edward A. B.'s Sitzings with Keeler.

One Edward A. B. wrote, May 18th, 1908, a letter called forth by an article exposing Keeler. He says: "In the main I think your article correctly describes the *modus operandi* of Mr. Keeler's performances; yet I believe that you may have, unintentionally, done him a wrong in so positively pronouncing him a fraud and an impostor." That is, while in the main Keeler practises most scoundrelly imposition, for gain, upon the sorrowing bereaved, opening and reading the notes and writing himself with all sorts of trickery to conceal his acts, *sometimes* he gets genuine spirit writing on the slates! It is more likely that the seeming genuine exceptions are simply the result of not finding out the physical tricks, aided perhaps by some lucky or sagacious guesses in the messages or information surreptitiously obtained.

Mr. B. says he has obtained messages on his own marked slates. Why not? It is not necessary for fraudulent work never to use a slate brought by the sitter. He has had messages on slates held in his own hands, Keeler not touching them at all. If he means that Keeler did not touch them while the supposed sound of writing was heard, this can be done. Keeler usually takes hold of the other end of the slates at this stage, but it is well known that the sound may be produced back of and near the slates and seem to the absorbed sitter to issue from between them. He says that his brother-in-law got messages on slates hung to a

chandelier in full view. This very trick is described in the advertisement reproduced on page 423, and is sold for the small sum of one dollar. He says that the brother-in-law obtained writing and pictures [smudge portraits and forget-me-nots, surely] on slates under his feet. Yes, but the writing did not come while they were under his feet whatever he thought he heard at the time. He says that five "writings" were sealed in an envelope and answers received. If the five writings were simply the names of the spirits or so short that they went on a single unfolded sheet, they could be read without opening the envelope simply by wetting it with the proper fluid. Or the medium could steer the sitter to write on a pad or book which concealed a carbon sheet. There are several ways of doing this old stock trick. Keeler produced a sensation by calling to his sister to produce a note from her hand satchel, but may have interpreted a half movement toward the satchel at the time that "she decided not to offer" the note. Practisers upon the credulity of the public get to be expert in judging movements and ejaculations. Once the sitter, just before the writing was supposed to begin, proposed opening the slates, saying that he thought he had heard writing [when he was not supposed to hear it], but desisted when Keeler "gave a convulsive shrug." He asks, "If the slates had been written on when I tried to open them, why should he have prevented my opening them by that shrug?" Because the writing was not supposed to be done until the questioner was holding the slates ["firmly" as they all insist] and if he once discovered beyond a doubt, an instance where the writing was done before the holding act, he might naturally get suspicious of the holding performance and of the sounds then heard. Some instances are given of matter in the spirit messages for which information had not been given in the notes. If we had the notes we might be puzzled, but I have heard similar affirmations in a case where the notes were fortunately still extant and afterwards brought in, and found that the notes accounted for all either expressly or by likely inference. We have to allow something for shrewd inference, mere coincidence, and even for secret detective work, when the sitter has had "a dozen or fifteen sittings," particularly when, as in this case, he is a public man. I say we must allow something for inference and coincidence, and especially since not all the messages were cor-

rect. One was from a living man and at least one name was not written [read] correctly.

We now give a few statements of persons who detected Keeler's fraudulent acts. The reader may judge whether the disparity between them and the foregoing statements is due to Keeler sometimes acting as a genuine medium and sometimes as a trickster, or to the inability of one set of witnesses to detect what the other set detected.

Bennett Springer's Sitzings with Keeler.

Boston, April 22nd, 1896.

MY DEAR MR. HODGSON:

By appointment I called on Mr. P. L. O. A. Keeler this afternoon at his residence, 144 W. Canton St. He personally ushered me into a large parlor and requesting me to wait a few moments left me there alone. I looked carefully around the room but saw nothing there to arouse suspicion. I had been sitting there about ten minutes, when a boy came in, took a good look at me and retired. This boy was the same one I had seen assisting him—visibly—Sunday.

About thirty minutes from the time I arrived the door bell rang and Mr. Keeler came into the room again with an elderly gentleman who had evidently just arrived. Mr. Keeler led me into a back room adjoining and signified the beginning of the séance. We sat down at a slenderly built table about four feet long and three feet or slightly less in width. The table was covered with an ordinary cloth cover hanging over about eighteen inches on the side I was sitting and perhaps six inches on Mr. Keeler's side. On the table were several pads of paper—about two by three inches—a number of slate and lead pencils and three slates. Standing against the wall were a number of slates. There may have been a dozen or more. The general arrangement of the room I found later had nothing to do with the successful performance of the tricks. I was under the impression that there would be two distinct series of manifestations, the pellet writing and slate writing. This impression and my disregard for Mr. Keeler's talents led me to lose a very important point at to-day's sitting, but one if I have another sitting, I believe I will obtain. I was instructed to first sponge the three slates and

dry them, with a sponge and cloth provided for that purpose. This done the three slates were allowed to remain on the end of the table to my right. Mr. Keeler then passed me a pad telling me to write a number of messages to the dead and I would receive replies. I began writing on one of the slips of paper and as I did so, I saw Mr. Keeler put his right hand in his vest pocket and take something out of it; he then extended that hand, the right, as though to take one of the pads, explaining that it was necessary for him to write a message to his control—Geo. Christy. Instead of taking the pad *then*, he picked up one of the slips on which I had written and folded and *substituted* one which he held concealed in the palm of his right hand. The process of holding the paper in the palm of his hand and that of making the exchange was very clumsily done, in fact I was so thoroughly surprised at the presumption of the man that I had considerable difficulty in maintaining a proper composure. He then lowered his right hand leaving the folded slip on his lap and actually wrote something on one of the slips which he folded much as mine were folded leaving it on the table. Mr. Keeler gave me instructions as to how to address my questions to spirit friends. I continued writing—quite slowly—and then *saw* Mr. Keeler open and read the slip he had taken from the table in exchange for the one he put there. I further *saw* him make the same change for every pellet I wrote and placed on the table. During these not-over-clever substitutions, and during the time he took to read them, I often saw him writing on his lap as well. I, supposing that my answers would appear on the same pellets, did not take the precaution I should have at just that time, rather I gave Mr. Keeler every opportunity to continue his little tricks of exchanging and reading the slips I had written on, and by that very leniency did not observe as I ought, the time of changing the slates. The various schemes he resorted to to read the pellets on his lap without me seeing him do it was laughable; he would gape, stretch, turn and fumble in his vest as though ill at ease. As he thought me busy writing, I caught his eyes on his lap every time I looked up, either reading my slips or writing on what I at that time thought was the slip but which afterwards turned out to have been a slate. His quizzical look, particularly when I looked at him was ludicrous and made me feel at the time that the cheat had discovered the fact that I saw him make the changes. Without

warning he wrote on a slate saying Ed. wanted to say something to me. This he wrote in full view intending I should see him. As I did not know who Ed. might be, he wrote the name Maxwell, saying the same. Maxwell and I were and still are strangers. This was the time Mr. Keeler changed one of the remaining slates for one he had in his lap and on which he had been writing for about ten minutes off and on. He asked me if I had a large handkerchief and placing this slate—the one that came up from his lap, in exchange for one on the table—on one of the other clean slates *not* letting me touch either until they were placed together, he tied them with my handkerchief, laying them, tied, on the table with one of the pellets on top. During the time the slates lay tied on the table, he requested me to hold another pellet up between my fingers. While waiting for results he again began writing on his lap and continued at intervals for at least ten minutes. I neglected to say that before tying the two slates with my handkerchief he placed a small piece of pencil about an eighth of an inch in length on the lowermost slate covering it with the other slate which he held in his hand. We discussed several trivial things while waiting for the spirit to finish the writing. The slates were perhaps tied for ten minutes when he again wrote on one of the remaining visible slates, saying, that my message was finished. I untied the slates and found one completely covered with writing. There were two distinct messages completely filling the slate and across the slate in *red* lead pencil or *chalk* was a supplementary message. There was also a head drawn in the corner supposed to represent one of the writers. The act of opening the two slates and reading what was written took fully a minute and in that time he put the other slate on which he had been writing for the last ten or fifteen minutes on the table. After having deciphered the various messages he took the slate which had nothing on it and covered it with a slate which he had at that time in his hand, placing again a small piece of slate pencil between the two. I did not ask him to let me look at the two slates before putting them together as I did not wish to compel him to change his methods through saying anything to him which might arouse his suspicions. This second time we did not tie the slates; he held one end with both hands and I held the other in the same way. In a few seconds I heard the scratching, not of a slate pencil which is so peculiar it can be instantly recognized, but of his finger

nail making an entirely different sound from that of a slate pencil. When he separated these slates first *turning them over*, the slate was just as well covered with writing as the first and across it a supplementary message in blue—chalk or lead pencil. Here again the small piece of pencil was the same size as when it was placed between the slates. We did *not* place either red or blue chalk or pencil between either slate, the spirits probably furnished that. Although I have so carefully designated the exact time in which he made the exchanges of the slates, I do not wish it understood that I actually saw him do so in the way described, for that is not so. To explain—in the pellet trick the entire proceeding was so amateurish I thought at the time that when the slate trick would be introduced I would have so ample an opportunity to discover his mode of substitution that he virtually had the exchanges made while I was still waiting for results on the pellets. Again: the several times I say that he made the exchanges were the only available opportunities, and the best, that he had. I had followed the method suggested to me of appearing very much interested so that we might get results and not to appear unusually attentive, to allow him all the leverage he required. I regret now that I did not understand that the pellet and slate trick were one; supposing them to be distinct and separate tricks, I gave him an advantage which he would not have had, for, had I known, the exact instant that those slates were exchanged would have found my eyes on them. As to where he got the slates from to his lap: there were a dozen or more slates within easy reach of both of us, still, the simplest method would have been to let one drop on his lap from under the table. He kept his legs well under it as I thought at the time to keep mine out. Several times when I attempted to extend my legs under the table his were there to stop them. The best written message and signature appearing on the slates is supposed to have been written by a man who in life could neither read nor write. It is my opinion that Mr. Keeler is ambidextrous and can imitate various methods of writing. The photograph in the corner of one of the slates resembles no one I addressed a message to, it looks more like Mr. Keeler than any one I have in mind just now. Frankly it is the shallowest amateur conjuring.

BENNETT SPRINGER.

[April 27, 1896.]

I attended a public séance at the rooms of Mr. P. L. O. A. Keeler at his rooms 144 W. Canton St., Sunday evening, April 26th. I was called by the spirit of Geo. Christy to form one of the second battery, but unfortunately not placed next to the medium. When the spirit hand came out between the lady and myself, not over six inches from my eyes, I recognized it as Mr. Keeler's right hand. The table in the inclosure, before the curtain was drawn for the demonstration, was well up against the wall but within easy reach of the medium's hand. After the demonstration, the curtain being again drawn (open), the table was over six inches away from the wall nearer the medium. While the third battery was sitting the medium invited several of the ladies to look into the cabinet and see the spirits at work. Several did so, among them two ladies directly behind me. When they returned to their seats one of the ladies declared she had seen a hand striking the strings of the guitar near the keys. I spoke to her after the séance and she was quite positive that she saw a hand come up between the two curtains and under cover of the inner curtain saw that hand manipulate the guitar. The lady said that the hand and arm were Keeler's.

BENNETT SPRINGER.

BOSTON, April 29th, 1896.

MY DEAR MR. HODGSON:

By appointment I called on Mr. P. L. O. A. Keeler at his residence 144 West Canton St., for a slate-writing test. This was my second visit to him, my first having been on April 22nd. My purpose in making this second appointment, was to observe him make the substitution of the written slates for the unwritten ones and in that I was eminently successful. The same methods which he followed in reading the pellets on which I had written, as described in my first report, were resorted to on this second occasion, in my opinion a great deal more plainly, as every substitution was easily discernible. He informed me that as George—Christy—already knew me, it would probably not take so long for the messages to come as upon my first visit. I had washed and dried four slates—one more than at my previous sitting—and placed them one on top of another on the table at his left and my right, I sitting opposite to him. Before beginning the séance he shifted a number of slates

**Figure 10. (Compare with Figures 4 A-4 B.)
Keeler Spirit Writing—"The Control."**

that were standing around the wall, to various other positions, an entirely unnecessary proceeding. This he did without getting up from his chair as all the slates were within easy reach of his hand. He also placed a slate against his chair—on his right—and two against the table one on the left and one on the right hand side. This was all done in a perfectly natural manner to create the impression on my mind that he was simply regulating the slates from the disorder engendered at the previous sitting. As I had not begun to write, I had no trouble in observing these preparations without awakening suspicion in the medium. When the process of substituting and reading all the pellets was completed, Mr. Keeler directed me to take up one of the pellets and hold it between my fingers. He then said that I would probably hear from the person it was addressed to first. He now picked up the top slate of the four on the table and laying it before him on the table he grasped the pencil and wrote the letters E. C. asking me if I had written to such a person and advising me to find that pellet. As I made an effort to find the pellet referred to he picked up the sponge and washed off what he had written on the slate; he then picked up the cloth to dry the slate with; as he did so he lowered the slate in his hand, which was perfectly free from writing of any kind, to his lap and picked up a slate reposing on his lap in exchange. He briskly rubbed the substituted slate with the cloth, *on one side only* and laid it directly before him on the table. His hand with the blank slate was below the edge of the table about three seconds. The medium then proceeded on the usual lines, of placing a blank slate, from the three remaining, in the middle of the table and covering it with the one he had brought up from his lap. In tying a handkerchief around the two slates he reversed their positions so that the blank slate was on top. The second substitution was executed in precisely the same manner. In both instances I was looking directly at the slates although supposed to be occupied in another way. I also saw him lower the slates—blanks—which he had placed on his lap to the floor one at a time and at different times.

[Addendum May 1st.]

Note I. At the first sitting I wrote five questions to deceased persons, four of these were answered, one the "control" being unable to find. On my second visit to Mr. Keeler, April 29th, I

wrote only four messages and received answers on the slates from three of the spirits addressed and also received two communications from among the five I had addressed at the previous séance, April 22nd, and whom I had not addressed on this occasion, the séance of April 29th.

Note II. Just before the séance began, Mr. Keeler being seated at one side of the table and I at the other, he placed the money which he had received from the previous sitter, in a tin box resting on the floor at his left, and, directly after, took an envelope out of the box containing a number of slips—the same size as those used for writing questions on. He looked them over and read one which I believe was one I had written on April 22nd, presumably to refresh his memory.

Note III. The slips I wrote on and folded into pellets, Mr. Keeler manipulated so freely, before, during and after the substitution of his dummy pellet, that they were very much soiled and creased and certainly not fit to preserve.

Note IV. When I arose from the table to leave, Mr. Keeler remained seated and began to rearrange the slates on the floor for the next sitter, then waiting. I very innocently looked over his shoulder, asking some trivial question. This action on my part appeared to affect Mr. Keeler very curiously as he clapped the two slates he had in hand, together, very quickly, without allowing me to see the inner side of either of them.

Note V. Mr. Keeler's slate-writing test is not a test of spiritualistic phenomena under test conditions. On the contrary, it is pure trickery, as test conditions are not observed.

BENNETT SPRINGER.

H. C. Maass's Sitzings with Keeler.

NEW YORK Oct. 14, 1912.

DR. JAMES H. HYSLOP,
519 W. 149th Street,
New York City.

DEAR PROFESSOR:

Some time ago you wrote me in regard to some "test" in slate writing which I had mentioned to Mr. Greaves, I delayed writing you until I personally had a sitting with Mr. K., the slate writer. This took place yesterday, October 13th.

My wife and her sister, Miss von Quitzow, had four sittings with the slate writer and, although well read and on their guard in these matters they were unable to explain the physical source of the "messages" they received on those occasions.

The trick is done very cleverly. The sittings are given on the second floor, No. — De Kalb Ave., Brooklyn. The room has two windows facing the avenue. The "medium's" table stands between these windows. The table is oval shaped, about 5' by 3', covered with an old-fashioned table cloth, overhanging the table by about one foot. The lower part of the table can be plainly seen. There is nothing on the table cover excepting a few scraps of paper and a piece of cloth which Mr. K. uses to wipe the slates. The room is very light and the entire arrangement is such as would inspire visitors with confidence and ease.

K. now takes his seat near one window, I take mine near the other. We talk about the weather while I unwrap my two slates which I had marked at home and fastened together with a large rubber band after having placed a small piece of slate pencil between them. K. takes the slates, examines them and places them back on the table. No substitution of slates occurs at this juncture.

I now place five narrowly folded slips of paper on the table. On four of these slips, before folding them, I have written the name of a deceased person with my signature below each name. On the fifth slip appears the name of a living friend and my signature. The slips were prepared at my home. K. takes the slips between his fingers, crimps them up and places them back on the table. The crimped condition of the slips, all laying in a heap makes it difficult for the eye to count them. The fact is that there are now only four slips on the table instead of five. Every once-in-a-while K. will, with an air of absentmindedness, squeeze the slips between his fingers, hide one in his palm, take it below the table, copy the name, replace it and repeat the trick until he has copied the names of the five "spirits."

Up to this time my two marked slates lay close to my hands on the table. K. now says, two of my spirit friends announce themselves and he writes down their names on one of my slates. He then wipes off the names. While doing this, the slate is always in plain sight and handled above the table excepting once when it disappears for a second below its edge. This second is sufficient time

for K. to exchange one of his own slates for mine. He places this slate on the table below my remaining one.

My absent slate, the one that has so cleverly disappeared below the table, and a copy of the five names are by this time in the hands of K.'s confederate in the adjoining room, next to K.'s seat. In this room the messages are written on my first slate which is then noiselessly pushed back below K.'s table within easy reach of his left hand.

Presently another "spirit" impresses K. to write his name on my remaining second slate. The slate is again wiped off, disappears below the table and is replaced by my first one, message side down. My second slate is now being fixed up in the next room and returned near K.'s left hand below the table.

Again a spirit's name is written down, this time on K.'s substituted slate. His own slate now disappears below the table as did the others and is replaced by my second one just returned by his confederate. My two marked slates are now on the table message sides facing each other.

After some talk on psychic manifestations K. says, the spirits wish to write. We both take hold of the slates, our thumbs above the slates, the other fingers below them. The writing is now plainly heard, done as usual with one of the medium's finger tips on the lower slate.

The performance is now over. I open the slates and find a message from each of my five friends, including one from G. Podmore and another from my living business associate.

"Isn't it wonderful!" [*Nota bene.*] says K. "It is done very cleverly," I answer. I then explain to K. the working method of his trick. K. colors up, smiles but offers no answer. I then ask him tentatively whether he could not arrange a sitting with Dr. Hyslop. He protests vigorously saying that the Professor had tried to discredit one of his tests given to several trustees of the Spiritualists' Association. We then part.

To sum up. K. has *positively* taken below the table and read the slips; he has *positively* removed both my marked slates from the table, one at a time, and returned them after ten to fifteen minutes' time; K. has positively not done the slate-writing himself.—K. has probably copied the slips below the table; I saw him take his hands below the table; heard the unfolding of each slip, saw his

eyes fixed on his lap for a few seconds and plainly heard the sound of writing. K.'s confederate was probably in the hall room next to his seat and probably only a few feet away from him. By means of a rod or a similar contrivance the slates were *probably* sent forward and back.

K. is spoken of as the King of Slate Writers; his séances are given at the rate of two dollars a person.

Very sincerely,

H. C. MAASS.

Questions.

1. What evidence did you have that he had a confederate in the other room?

Did you hear noises or detect movements on Keeler's part that would indicate he was communicating with the other room?

2. Did you discover any evidence of his substituting your pellets for one in his hand? Your account seems to indicate that it was even much simpler than substitution.

3. How far did his slates differ in appearance from yours? Or were they exactly like yours? This involves giving evidence that it was his own slates he got for the purpose. Evidence for his own slates will greatly strengthen the case.

Replies.

1. K. personally did not write the messages. His hands were engaged above the table all the time excepting when he took one of the pellets and copied it below the table or when he exchanged slates. Being quite close to him I would have heard the sound of slate writing, had he done the writing. His confederate was not in the room with us, he was not in the room below, which is the reception room. He could only have been in the hall room about one or two feet away from K.'s seat. K. would occasionally bend to the left which movements I construed as made for the purpose of picking up or laying down a slate.

2. I noticed at one time a pellet twice the width of my own; this was K.'s pellet. There were now on the table four of mine and one of K.'s. My pellets were folded edges inside but when I took them away they were folded edges outside. This means they were unfolded before I got them back. As they were not opened above the

table they must have been opened below it. Therefore K. opened my pellets below the table (one by one).

3. I did not notice any difference in their appearance.

H. C. M., C. P. A.
Public Accountant and Auditor.

Keeler does not usually employ a confederate, I judge from all accounts. But he has quite a "bag of tricks," and very likely this is one of them, when a "friend in need" is conveniently at hand.

Sinclair Lewis's Sitzings with Keeler.

Sinclair Lewis visited the noted Spiritualist campground, Lily Dale, and reported his experiences in the *Metropolitan Magazine* for February, 1918. Considerable attention was paid to P. L. O. A. Keeler, and cuts present messages from five spirits as they appeared on the slates, with all their familiar characteristics of handwriting which slap in the face one who has become familiar with the Keeler spirits. There also are the familiar locutions, especially the eager protestations of the supposed communicators that they are still alive ("Spirit life and return are facts. I certainly am alive", "I do not want anyone to regard me as lost". "I have a life as real as your own. The spirit * * * does not die", "I am still alive and conscious. I don't want to be thought an inhabitant of the silent cemetery. The body lies in the grave but the soul lives on") which are reiterated with such deadly monotony by the spirits who hasten to the Keeler sittings.

Mr. Lewis addressed notes to the dead authors George Gissing, Arthur Upson and Alfred H. Lewis. Gissing, whom the sitter had never had any relations with in life, responded with alacrity. A resemblance was noted (or imagined) between the spirit and life signature, but the handwriting of the body of the message was in striking contrast. The sitter addressed Alfred H. Lewis, whom he had never seen or written to, thinking that the last name, being his own, might cause *somebody* to infer that they were relatives. And accordingly, Alfred H. sent a cordial greeting to "Harry", thoughtfully asking him to "tell them all I was here."

One note was addressed to "George W. Blood," a mythical

person, and George responded with the appropriate message, "I am at rest."

And the last note of the sitter was addressed to Herbert G. Wells, whom we more easily recognize as H. G. Wells, the author of a varied assortment of books. Since he is still in the flesh, his reply to "Harry" that he was "still alive and conscious" was correct, though the intimation that his "body lies in the grave" was not so apt.

There would not be the slightest difficulty in getting through Keeler a message from Jack the Giant Killer were his name and title not so offensively familiar. And Maud, on being reminded, would undoubtedly recollect her trip to the garden if the medium didn't, and would write in her sweet feminine hand.

H. R. Evans's Sitzings with Keeler.

Henry R. Evans ("Hours with Ghosts," 1897, pp. 62-86) had a sitting with Keeler who he says has "a very large and fashionable clientele."

Let us see some of the details given in Mr. Evans's condensed account. Keeler had the sitter write questions, fold the notes separately and put them on the table. The medium added a note to his "control," George Christy. He "passed his hand over" the notes "fingering them," under the excuse that it was necessary to get a psychic impression from them. During a few minutes' waiting Keeler directs the sitter to write some more notes. "While writing I glanced furtively at him from time to time, his hands were in his lap, concealed by the table cloth. He looked at me occasionally, then at his lap, fixedly. I am satisfied that he opened some of my slips having adroitly abstracted them from the table in the act of fingering them." Then came the farce of tying two slates together (after the writing was on them of course) and holding them tightly while the apparent act of writing was going on, being really scratching beneath the slates or elsewhere. The sound of a tap, and while the sitter untied the slates and was reading the messages came the opportunity to prepare more slates. Keeler picked up a slate from the floor, clapped it on another and again the farce of tying, holding, etc., was enacted, and the whole business was gone through yet a third time. "I was sure he was writing under the table; I heard the faint

rubbing of a soft bit of pencil upon the surface of a slate. His hands were in his lap and his eyes were fixed downwards. Several times I saw him put his fingers in his vest pockets and he appeared to bring up small particles of something, which I believe were bits of white and colored crayons used in writing. His quiet and audacity were amazing."

Not one of the "spirit" answers showed knowledge of anything not in the sitter's notes.

Three plates reveal the familiar "types" of writing displayed by all the Keeler spirits. Mr. Evans recognizes that "one and the same person wrote the messages purporting to come from Mamie R——, Len——, B. G.——, C. J.—— and A. H. B.", and expresses the very just opinion that "the writing on all the slates is the work of Mr. Pierre Keeler."

On one of the three slates represented in the plates I find the now familiar spray of forget-me-nots, made as Keeler's spirits make them, some flowers with five, some with four petals and with other characteristic peculiarities.

The familiar expressions, showing that Keeler's spirits at least all belong to one family, if not all under one hat, appear. "You must not think of me as one gone forever." "This all seems so strange!" "This is remarkable. How did you know we could come?"

Mr. Evans adds, "I should have brought my own marked slates with me and never let them out of my sight for an instant, I should have subjected the table to examination and requested the medium to move or rather myself have removed the collection of slates against the mantel, placed so conveniently within his reach. I did not do this, because of his well known irascibility. He would probably have shown me the door and refused a sitting on any terms as he has done to many skeptics."

The narrative of Dr. L. M. Taylor's experience with Keeler is also given in Mr. Evans's book. In one of the tests a figure which appeared on the slate was incorrect.

Keeler took the slate and "when he handed it back to me," says Dr. Taylor, "I was surprised to see that the incorrect number had mysteriously changed into the proper one."

On one occasion Taylor presented his notes to spirits in a carefully sealed envelope. Keeler "eyed the envelope dubiously."

When the message came it read, "See some other medium—damn it! George Christy."

It looks as though by a coincidence, Keeler's "control" also were "irascible."

H. Carrington's Sittings with Keeler.

Among the exposers of P. L. O. A. Keeler is Mr. Hereward Carrington. (*Proceedings of A. S. P. R.*, Vol. II, Part I, 1908, and "Personal Experiences in Spiritualism," pp. 34-49.)

Though complimenting Mr. Keeler for his extraordinary cleverness he undoubtedly did expose that gentleman, having the advantage of a pretty extensive experience and previous reading on the methods employed, which most sitters entirely lack.

It was proved that Keeler abstracted the folded notes from the table, substituting in their stead slips of paper folded to resemble them; the opportunities of substituting slates under cover of the opposite edge of the table were observed and at least in one instance the actual substitution detected; he was seen looking into his lap and at the same time the scratching of a pencil was heard when the slates were being held by the two; the tendons of the medium's wrist were seen busy from the scratching of his fingernail on the lower surface of the under slate in the pretense that spirits were writing between them; and the sitter received messages not on the slates brought by him for the purpose but on slates of the same size belonging to Keeler.

The Seybert Commission's Sittings with Keeler.

P. L. O. A. Keeler gave the Seybert Commission a cabinet séance. Even then, 1885, the present "control" for slate-writing, George Christy, was managing things for him. There were the physical phenomena then more in vogue than now, of the ringing of bells, thrumming of guitar, tambourine thrown over the curtain, hand moving over the same, etc., but the circumstances were very suspicious, and there did not seem to be any reason why all the acts could not have been performed normally by the medium supposed to be under physical control. Such phenomena, under similar conditions, have been explained and exposed times without number. (*Report of Seybert Commission*, pp. 82-87.)

Mr. Krebs's Sittings with Keeler.

The Reverend Stanley Krebs, about the year 1900, had a sitting with Mr. Keeler which terminated rather abruptly, but the apparent cause of its termination is almost as eloquent as further revelations would have been.

In the spiritualistic press P. L. O. A. Keeler figures as "one of the best known mediums in this country."

I never had a complete sitting with him, for the reason that he would never give me one, for "lack of open time" was the reason generally assigned. I tried to arrange for an hour in Washington, D.C. and elsewhere, but without avail. He persistently refused to give me a date in advance, though I begged him to do so each time I saw him. So that the only chance I ever had of making any test whatever was when I first met him at Cassadaga, where I was introduced to him by a gentleman by the name of Ford who claimed to be an old acquaintance of Keeler's. On that occasion I made a date with him, and had about 15 minutes in his séance room. Once seated at the table with K. opposite me, I adjusted the looking glass and watched his lap which I could see very clearly. He placed my two slates on the top of the table. Then he requested me to write out the questions I wished to ask of my spirit friends on a small note tablet which was lying on the table, one question on each sheet of it. These four or five sheets he had me roll up into small balls or "ballots." When I looked over into his lap, through my lap-glass at this point of the proceedings, I SAW A THIRD SLATE LYING ACROSS HIS KNEES. It was at this interesting moment that he suddenly said, "Conditions are not favorable. George" (his guide) "says you must seek other conditions. I cannot do anything for you," and insist as I would, he positively declined to proceed further. So that ends it once for all.

Now all I ask is, What business had that third slate in his lap? How came it there? (Still this question is not so hard to answer. For he had a whole pile of slates, as Slade had, on the floor behind his chair and within easy reach, so that it is easy to see how that slate could get into his lap without a miracle of levitation). But, I repeat, what business had it there? Why didn't he tell me he wanted to use a third slate, and let me see it? Why did he keep it concealed in his lap below the table?

Subsequently a lady showed me a slate she had received from Keeler. It contained three messages each written with different colored pencil, three colors in all. Every one of these messages would have suited me or almost any one else, as well as they suited her, and she said that they were not what her father would say at all, from whom they purported to emanate, for her father, she asserted with emphasis, never did and never would address her by "hello!" a word frequently occurring in these purported paternal messages.

To say the least, all I saw at Mr. Keeler's residence looked sublimely suspicious, and while I do not call Keeler a fraud, simply because I would not be demonstrably sure of that assertion, yet, I do want to tell what I saw him do, and let readers everywhere draw their own conclusions.

Mr. James's Sitzings with Keeler.

Just before going to press, another witness appeared, bringing a set of messages written on cards which had been inserted between the slates in Keeler's latest manner, together with all the sitter's original notes to the spirits. Here is the narrative of Mr. James, a scientific professional. The names of persons are changed, but in such a way as to serve any points which depend upon them.

Apart from the brief summary quoted below, which was written down immediately after the record séance, these notes were compiled from memory seven months after the events narrated.

I reached Lily Dale on as a complete stranger to everyone there.

Three days later I had my first sitting with the slate writing medium Mr. Keeler. The appointment was made beforehand.

Whilst waiting my turn on the porch outside Mr. K.'s house. I was shown some messages written on cards that had just been given to a previous sitter. On one of these cards was a small drawing of a forget-me-not and I subsequently found a similar sketch upon one of the cards given to me. (1)

1. The forget-me-not on Mr. James's card shows the familiar features which we have noted in all the forget-me-nots adjoining messages by Keeler spirits, stamping them as from one hand. [See page 387 and Figures 12, 14.]

The front of Mr. Keeler's cottage consists of a large sitting room the whole width of the building. Passing through this and under a wide arch one comes to a second room and beyond that is the kitchen, etc. The sittings take place in the right hand part of the second room in front of a window facing the lake at the back of the house.

The ground falls away to the lake and there are rooms underneath the main floor at the back.

The medium sits at one side of a plain wooden table with the window at his left and the wall behind him, the sitter is placed opposite to him. A low screen partially divides the séance room from the sitting room, but a tall person could see the medium's head from the front door. (2)

On the table are some slates, a pile of blank cards, a scribbling pad and a box containing pencils, rubber bands, etc.

When I was seated Mr. K. asked me if I had brought any written questions with me. As I had not done so he passed me the scribbling pad and asked me to write notes to five or six friends with whom I would like to communicate, giving the name clearly on each. (3)

This I did, folding the notes over when written. Then Mr. K. took two clean slates, placed between them a small piece of pencil lead and several blank cards which he was careful to see were not stuck together at the edges, passed a rubber band round the slates and laid them on the table. I am not sure now if this was done before or after I wrote the notes. In any case Mr. K. asked me to slip the notes under the band on top of the slates. I cannot remember whether the notes were folded together or separately. Nor can I remember whether the medium moved the notes on the slate with the tips of his fingers or not. (4)

After placing the notes we sat quietly for some few minutes exchanging an occasional remark, until Mr. K. picked up a slate

2. This would be convenient, for if an unexpected visitor could see the medium's head the medium would also be able to see the head of the visitor. But it might be injudicious for the visitor to be able to see the medium's lap, and this it appears that he could not do.

3. For whose sake is it more likely that it was requisite that the names should be written "clearly"? The spirit's in order that they might be able to write their names correctly, or the medium's?

4. Note that there are but a comparatively few details and these the outstanding ones that the sitter, a very intelligent man, is able to recollect.

pencil and wrote first one name and then another that I had given in the notes. Then the sound of writing was heard, the dotting of i's, etc., being extremely distinct. The amount of writing heard could hardly have occupied four lines on a card, (5) but when I opened the slates at the medium's request I found all my notes answered, some very fully, but none of the answers told me anything. (6)

5. Mr. Burr speaks of the "lightning rapidity" with which the writing was done. But he was under the conviction that all which appeared on the slates was actually written in the period when it was ostensibly done. Mr. James more correctly affirms that "the writing heard could hardly have occupied four lines on a card."

6. The request "I thank you for your guidance; show me how to profit from it further," was answered by Benjamin Thomas, "I will help you all I can." The maternal grandfather, Samuel Innis, was asked, "Can you tell me of yourself and grandma? Is Billie with you?" The answer was seven lines of irresponsive generalities about being still alive, and one last line, "Billie is here but not in my sphere." And the last line and signature are different in appearance, indicating another pencil or pressure from that which produced the first seven lines. The latter were probably on the card before the sitting began.

"Father Joseph James" was asked a query which was answered by "Father Joseph James" in the last three lines of a twelve line message, all the rest of which could be written to any sitter by any spirit; while the name of the son, Richard, is crowded suspiciously up across the purple border of the card. The larger part of the message, as appears to be the rule with long messages, was probably prepared beforehand.

The query to "Frank Hanks," "Can I do anything for you?" was doubtless written on the spot. There was nothing in the note either by way of name or terms of endearment, to indicate close relationship. Accordingly the answer was likewise non-committal on that point: "Hello, Dick. James. You can't do much for me. I can better help you, so command me [a frequent invitation of Keeler spirits]. Isn't this wonderful? Frank Hanks."

The queries directed to the sitter's grandmother Martha James and to Bertha Ellsworth, respectively, "Will another child come into my life?" and "Have you any message for Gussie?" were answered on the same card and each in a single last line, all the rest being of a general character. The grandmother of course answered in the way to please the sitter, according to the rule, while the message to Gussie gave her no evidence, being simply, "Tell Gussie of my coming."

The difference between the last line of the second message in the character of the writing is very evident being such as would result from a differently sharpened pencil or a lighter pressure. And the word "Grandmother" has plainly been substituted for another erased word. Why was it erased? The

One answer was written in red chalk of which there was none between the slates.

One of the names that I gave was that of my father. On the evening of this same day I gave this name, with a question but without stating the relationship to the medium Slater. I noted down at the time that Mr. Slater said in his reply, "You got a written message from this spirit this afternoon—it is your father."

The next day at a trumpet séance with a third medium Mr. C, I have noted down that this same name came through the trumpet with the statement that I had received a writing through Mr. Keeler. (7)

The following Saturday evening Mr. Keeler held a public séance for materialization phenomena. I will not discuss this as I was seated at the back of the room and could neither hear nor see distinctly all that went on. Fifty or sixty pencil notes, supposed to be written and signed by spirits, were thrown out from behind a curtain. I received two of these bearing the names Bennett Hawkes Harvey and Benjamin Thomas both of which names I had used at the sitting of two days before.

During the following week I had another sitting with Mr. Keeler, which was held in a precisely similar manner to that described above except for the incidents noted. I will first quote the remarks about it which I jotted down the same day.

sitter remembers that Keeler "picked up a slate pencil and wrote first one name and then another" which were upon the notes. He could not remember what was said at the time, but Keeler usually asks if the name is recognized. This enables him to correct errors in deciphering names and also enables him to profit by any ejaculation such as "Yes, that is my grandmother's name." Now this is probably what took place (see a similar remembered occurrence in the second sitting). The word "grandmother" had not been on the sitter's note, but the intimate character of the question indicated a close relationship. Keeler may have guessed "Mother", and been enabled by the sitter's admission to erase that and by substituting "grandmother" make a hit. Something was erased, and for a reason. The body of the messages, including the sprig of forget-me-not, was ready beforehand.

The sixth message was solely responsive to the sitter's questions—not a particle of additional knowledge manifested—and was signed with a full name, exactly as Mr. James had written it, Bennett Hawkes Harvey.

7. This is exactly the same sort of indication that the mediums at Lily Dale hand information on to each other which Mr. Carrington observed and reported.

"Wednesday. With Mr. Keeler and his guide George Christy.

"I had written 8 notes on Monday and put them into a sealed envelope. After the cards were put between the slates nothing happened for some time. Then Mr. K. got mentally the message: 'Jackson, I will never forget the good old times at Clinton.' (8)

"Next Mr. K. said: 'There is someone here you never saw' and wrote 'Patsy Warner.'

"Afterwards he wrote 'Martha James.' I asked which, and he wrote 'aunt.' (9)

"After another long pause he got from George Christy the impression: 'It is more difficult to read the messages in a sealed envelope.' He suggested that I should open the envelope so I separated the slates and behold, nothing!

"We asked George where the envelope was and he answered, 'behind the clock'; and there it was sure enough on the shelf behind me, three yards away. I held it then and we asked for the cards. George said they were between the slates. We said 'No.' He said, 'I have put them back'; and sure enough they were there with messages on them.

"Mr. K. asked for a slate message so that I could hear the noise, or rather I wrote a note asking for something in slate pencil.

"The slates were put together and George promptly wrote: 'I have done all I can for you G.C.'

"I looked over the messages and found notes from S. F. Jackson, Frank Hanks, Aunt Martha James, Grandmother Arabella Innis, Samuel Jones, Patsy Warner, Rachel Spencer and Bessie Edmunds, whom I don't know. (10)

8. But see further on. Also note that Mr. Jackson, if he did not care to say *what* the good old times were at Clinton, would have done a natural thing if he had alluded to his death on the Lusitania.

9. This is illuminating. In the previous sitting Keeler had learned that there was a grandmother Martha James, but now comes a note of the sitter addressed to "Aunt Martha James." Had he been mistaken? Was the sitter playing a trick? The device of writing the name elicited the query "which?" Now he was assured there were indeed two of the same name, and confidently wrote "aunt."

10. The sitter's note to J. F. Jackson read, "I shall be glad to hear from you on account of old times at Clinton," and Keeler got an appropriate "mental" message, which was echoed in the last two lines of the script. "I have not forgotten the good old times at Clinton." But if he had not, he was

"There was nothing from Mr. Rackhober (11) so I wrote a note to George asking if he could not give me a message, but he said through Mr. K: 'There is no one else here.'

"When we opened the slates the envelope was torn up."

I will now amplify these notes by saying that Mr. K. when he saw that I had sealed up my messages at once remarked that the spirits would not always reply to questions brought that way. I offered to unseal the envelope but he said he would try with it sealed first.

He asked me however to place the envelope between the slates, with the blank cards instead of above the slates as in the first sitting.

not prepared to prove it by giving the account requested, though he could write nine other lines of generalities. Again we find a difference in the appearance of the platitudinous and the responsive portions, and again the name of the sitter at the top is crowded into the printed border, *ergo*, the body of the message was prepared beforehand, the ascription and the ending written at the sitting.

Rachel Spencer and Frank Hanks answered on the same card, both in generalities save a little more than the last line, and both exhibiting the same transition to a different pencilling precisely at the point where the general passes over to the particular and responsive. Again these signs argue that the notes were ready before the sitting, except for the finishing touches.

Beside the communication by Frank Hanks are two skeleton shapes almost the counterpart of those to be found in Figures 20-21, except that they do not appear to be fighting, and both hats are on their respective heads. Again there is a tall man and a short man, again the tall one is on the right, and the head and the long hair of the latter are constructed in the same simple but distinctive fashion that we have already seen. They face each other as in the other cases though not belligerently. Keeler's spirits must belong to a club whose members are pledged to pass their artistic conceptions around among themselves.

Samuel Jones's message consists of the usual type of generalities only, and is such as could have been in readiness for any sitter. That it was is indicated by the fact that the signature is of a different pencil quality.

None of the four remaining messages, all short, show the abrupt change of quality in the writing that we have noted in the long messages, and all were doubtless written at the time.

Arabella Innis correctly calls herself "Grandmother", but the sitter had so addressed her. Her husband had been addressed at the previous sitting but with no indication of his being grandfather to the sitter, and accordingly he too betrays no knowledge of that fact.

11. The name "Rackhober" is a hard one to remember, and is likewise rather hard to decipher on Mr. James's note.

**Figure 11. (See pages 388, 452.)
Keeler Spirit Writing—A Portrait.
(The smudge background of the portrait fails to photograph.)**

I feel positive that the envelope I took from behind the clock was the same I brought with me. It was one of a packet bought in my home town. It did not feel damp, as if it had been steamed, and at any rate one side of the flap was still firmly sealed for I started to tear it open, but Mr. K. suggested that I should not do so at once.

As stated I held the envelope while the slate pencil message was being produced, but I placed it between the slates, with all my notes in it when asking for a message from Mr. Rackhober. (12)

12. Two questions arise. (1) How did the envelope get behind the clock? The envelope could have been dropped through an aperture in the floor and hoisted by a confederate with a thin stick through a slot close to the wall. But in this case the confederate would almost certainly have done the writing, whereas it is in Keeler's hand. Again the envelope might have been handed to the visitor in collusion, and by him put in place by some apparatus after Keeler had returned to his place and was busying the sitter's attention.

But, as Mr. James himself suggests, if on Keeler's return trip to the table after seeing the visitor he noted that the sitter's attitude or absorption of attention was favorable, he may simply have tossed the note into the place where it was found. Experiment has shown this to be easy after a little practice. Whether the envelope landed behind the clock (and I find that I can land an envelope containing an equivalent amount of paper behind a clock on a mantel in half of the trials, at from four to five feet distance, and while walking past), on the shelf, or even upon the floor, made little difference, as "George Christy" would announce where it was to be found accordingly. (2) How did the spirits read the sealed-up notes? There is no proof that the notes were read by anyone, spirit or mortal, in a sealed-up situation. When found between the slates after the cards were written, the envelope was torn into eight pieces, and all the notes torn into fragments. It reminds one of the question, so mock-innocent, in the message given another sitter: "What made the man tear us all up?" The answer is the same in both and all such cases. "Because, my dear Rollo, the man had done something which he wanted to cover up as much as possible." The envelope was certainly opened and resealed, for one of the larger pieces is in a condition which would have been impossible, short of a miracle, as the result of tearing up an envelope once sealed in the ordinary manner employed by Mr. James, moistening the upper flap and pressing it down. A series of experiments with envelopes from the same lot demonstrated that. For the piece referred to has adhering surfaces and resistance-tears far in excess of what could possibly be accounted for by the narrow stripes of mucilage on the end and side flaps, and shows that a considerable blob of paste was awkwardly applied. The envelope was opened by loosening and drawing out the left—not the upper—flap. I myself can do this with hardly a glance at the work, simply with thumb and fingers, with such tears (though there is a knack which we may be confident that Keeler has

Soon after we first sat down at the table a man came into the room from the front door and asked if he could arrange for a sitting. Mr. K. got up to speak to him. He stood about a yard away from me on my left, but in full view. The other man was never actually behind me nor within arm's length of the clock, and he went out the way he came in. I did not notice sounds of anyone else moving in the house.

acquired to a far greater degree), take out the notes, reinsert them and replace the flap, and paste the latter, in two minutes. And by resealing with a reckless use of paste, and similarly tearing up the envelope after it was partly dried, a resembling effect was produced on the corresponding fragment. *Somebody*, spirit or Keeler, got that envelope open and pasted it up, and tore it to pieces to make the fraud less manifest. This can be made perfectly evident to anyone who visits this office and "views the remains."

This set of Keeler messages, like every other, is vocal with the katydid-chirps of "I am alive as I ever was—not in the cemetery—alive and conscious—isn't this wonderful—tell them I was here," etc.

Moreover, compare the message received by Mr. Burr (Plate 13), "To contemplate me as a bunch of unbleached bones lying in the bottom of a hole in the ground is about as bad as anything I can think of," with the message received from a different spirit by another sitter five years later: "To think of me as a bunch of bones wasting in a hole in the ground is indeed a sorry contemplation." Do these peculiar expressions indicate two authors or one?

(This recalls that among the spirits who come to greet Mr. Burr, Ella Chase wrote (Plate 18) "I am glad . . . it is not an instance of out of sight out of mind," while William Reed wrote (Plate 25), that he also was "glad it is not an instance of out of sight out of mind." It is to be feared that Keeler's spirits not only write with his traits of handwriting, but think with his thoughts.)

Mr. James sent some of the messages he received to his mother who lives three thousand miles from Lily Dale and asked her opinion upon the various handwritings, or types of handwriting. She replied as follows:

Samuel Innis is not the least like his writing in any particular.

Benjamin Thomas was only a casual acquaintance of father's . . .

Father always signed as Jos. James, never the full Joseph, and his writing was very different.

Grandmother Martha James. I do not remember seeing any of her writing.

Samuel Jones. This is not at all his style of writing, which was straighter and rather cramped.

Arabella Innis. The signature here is more like than anything else in the whole series, but it is not quite correct. It is more the small cramped writing that is similar.

Aunt Mary James. Her writing was what was taught to ladies at that day, very pointed and sloping. . . . So on the whole I do not think much of these communications."

The fact of this stranger disturbing the sitting shows that the lady (Mr. K's wife or housekeeper) who usually sits on the porch outside the front door during Mr. K's séances was away from her post.

The name Patsy Warner is one that comes to me with a particular series of impressions that I get from time to time. It may represent either a separate entity or a part of my subliminal self. I am not prepared to say which.

I have preserved and submit herewith the cards written at both sittings and the notes written by me with the remains of my envelope and a second envelope from the same packet."

I myself carefully compared original letters by Samuel Innis, Joseph James and Bennett Hawkes Harvey with the scripts attributed to them, and in no case could the writing have been by the same person.

The reader has noticed how the spirits evaded the requests for identifying particulars. This also is characteristic.

Thus a spirit was asked by the sitter A. R. to "mention some keepsake or present," but dodged, saying simply that if ever he was alive and conscious he was at that moment, and requesting that all be told that he was heard from. The Keeler spirits always remember well what they are told in the sitter's notes, but the evidence is very slender that they remember anything else.

Another sitter whose record is on file asked a spirit if he remembered in what hotel and on what street in San Francisco the two met, and was answered, "I hope you will not continue these testing conditions. They annoy us." [!]

Another asked a question about a ring. It was dodged with "About the ring another time."

A. R. asked a spirit to refer to something in her diary, but she [?] put it off saying, "I cannot refer to things in my diary now," intimating that she could at another time. But she didn't, though given an opportunity.

The spirit F. G. K. was asked if father "is in bed or sitting up." As usual, the spirit did not admit inability to find out, but got out of it by saying that "by the time I got back this interview would be over and you probably gone."

It will be remembered that when Bennett Springer brought a sealed envelope "George Christy" wrote a big, big damn. On another occasion he wrote, "there are many here who cannot write. They do not like the screwed-up slates." Frankness indeed!

One of the exposers of Keeler whose testimony has been given, excused himself from attempting further sittings by saying: "Keeler knows me, and glares at me on the street like a hyena. It would be impossible for me to investigate him *again* in person. He would turn me out like a beggar. He is a man of irascible temper, and difficult of approach for 'independent slate tests.' I could not disguise myself from Keeler."

Keeler Endorsed by Lily Dale.

There has come to attention a circular issued July 25, 1908, by the officers of Lily Dale Assembly, in which they endorse the slate-writing produced at Keeler's séances. An "investigation" was made following the exposé published in the second volume of the *Proceedings*, and the medium was triumphantly vindicated to the satisfaction of the gentlemen managing the camp to which he helps to bring so many visitors. The fact that the sitting whose length is stated lasted one and a quarter hours, whereas this medium usually gets through in half or three-quarters of an hour, indicates that someone was unusually cautious. It is supposed to be convincing to read: "At the time the writing seemed [well-chosen word] to be done, the slates were held above the table by the hands of the medium, and the sitters grasping the corners; vibrations were sensed by touch; distinct sounds as of a moving pencil were plainly audible, and these manifestations scarcely reached three minutes in duration." All the old familiar signs of hocus-pocus which have so often been interpreted, are here. Not another detail of the medium's acts and general behaviour is stated; the attention of the disinterested "Officers" was concentrated upon this unimportant part of the proceedings. But we are bound to believe that the investigation was exhaustive, since "Mr. Keeler could not have written them during the sitting, for he could not have gained access to the inside surfaces, where they were found, without immediate detection." How do we know that he could not, when not one precaution taken during the sitting is stated, and no evidence appears that the gentlemen had the slightest inkling what to look for?

At another sitting, under "lynx-eyed observation", eleven messages were received, several in foreign languages. "Those in Greek and French were pronounced absolutely correct grammatically and as to accent, by a distinguished linguist [unnamed] who is a visitor at Lily Dale." Very well, what spirits once did they can do again. And we are obliged, since the absolutely correct Greek and French are not laid before us by the Officers, to estimate the unseen by the seen. We have already seen and commented upon [see pages 399-400] "fidèle" and "fidelé", which the distinguished but modestly shrinking linguist would perhaps pronounce absolutely correct as to accent, and the "le Reine"

which he might endorse as grammatically correct. The following, taken from the "Psychical Review" for May, 1894, is a specimen of the French which comes through Keeler. Even a person unacquainted with the language can see that the passage is not encumbered with marks of accent, while the grammatical construction and some of the words will considerably astonish the reader who is familiar with French.

"Je suis venir pour vous voir. Je ne songe qu'a retounir dans une vie passible et retirée. Je vous aivu. Je vous reconnais. Que de pein vous avez pour moi. Quelque chose que vous fabricy pour moi je vous en recompenseraï. Le vous m'aimez sincere at fidèle."

This specimen was reported by one friendly to Keeler's claims.

Since none of the Lily Dale Greek is vouchsafed to us we must look elsewhere for a sample of Keeler's Spirit-Greek, and find it on one of the slates represented in our friend King's book. The message purports to be from the Neo-Platonic philosopher Hypatia, who in the 5th Century A. D. was slain by a mob for the glory of God. Thinking that perhaps the sentiment expressed in the Greek was not characteristic of Hypatia, an eminent scholar, Professor B. L. Gildersleeve, was asked if he could place it. He answered in a not thoroughly reverential spirit:

"Your ghostly or rather ghastly slate-scratcher has selected as the message from Hypatia, what happened to be one of the most famous epigrams in Greek literature. It is attributed to Plato by Diogenes Laertius, *Vita Platonis*, c. 29, and it is registered in the *Anthologia Palatina*, VII, 669."

We give the parallel versions, first as rendered by "Hypatia" through Keeler, and secondly as attributed to Plato. Only it must be understood that some of the letters in the "Hypatia" version are made so incorrectly as to be illegible without reference to the classical version, and cannot be rendered by types. The reader, though unversed in Greek, may compare the accent and breathing marks and see how "absolutely correct" they are.

Plato: Ἀστέρας εἰσαθρέῃς Ἀστὴρ ἐμός ἐῖθεγενοίμην

Hypatia: Αστέρας εἰσ ἀδρεῖς ἀστηρ ἐμός Ἐῖθεγεοίμην

Plato: οὐρανός, ὥς πολλοῖς ὀμμασιν εἰς σε βλέπω

Hypatia: Οὐρανὸς ὥς πολλοῖς ομμασιγ Εἰς' σε βλεπώ.

If my translation is correct, the message that "Hypatia" is supposed to send to Dr. King, is to this effect: "Thou lookest upon the stars, O Star of mine. Would that I were the sky, that with many eyes I might look on thee." Probably Dr. King will be still more charmed when he learns the meaning of the fond message.

OTHER SLATE-WRITING MEDIUMS.

The testimony which follows, relating to eighteen other mediums who professed to get "independent" writing on slates from the spirits of the dead is mostly taken from unpublished material in the archives of the Society, though material already published is in a number of instances very briefly summarized, or merely cited.

1. *C. E. Watkins.*

Mr. and Mrs. John F. Brown, whose report follows, were persons much interested in psychical research, and were sympathetic at least to the spiritistic hypothesis. But they were particular as to the quality of evidence, and unusually intelligent observers. When the old American Society received a large number of tabulated replies to a set of inquiries, many of them from college professors, Mrs. Brown's tabulation and analysis of her collected cases proved to be the most exact and detailed of all, far surpassing in these respects the returns of Prof. William James.

Slate-writing Séance, Jan. 10, 1888.

Medium, C. E. Watkins, 109 Falmouth Street, Boston,

Present, John F. Brown and Mrs. John F. Brown. (called A)

Account written Jan. 14, 15.

We were seated close together at the same side of the table, the side farthest from the door. Upon the table, which was of wood and uncovered, were three or four slates, also papers and pencils; upon the floor, in the corner, near the table were a pile of slates. The end of the table at A's left was against the wall.

The medium first cut a number of slips of paper and asked us if we had ever seen any slate-writing. We said not much of any. He asked what medium it was we had seen, in order, as he said, to

know whether we understood how to prepare the papers. We said he had better explain it to us, but he persisted and asked the direct question if it was Mansfield, naming one or two other mediums previously. Thinking we better be frank with him after going so far, we said it was Mansfield. He asked if we had got much from Mansfield, and we said not very much, but that we did get some writing. He said he developed Mansfield eight years ago, that Mansfield was very good but so nervous that a confirmed sceptic might think he was resorting to trickery. Said he proceeded somewhat differently from Mansfield, and told us to fold the papers instead of crumpling them. He prepared one to show us how, writing a name at the top of the slip, lengthwise, and something underneath; folded it lengthwise, then crosswise and crosswise twice more. He folded two papers in this way, one written upon, the other not, and put them on the table some ways in front of us. He told us to prepare five or six papers each, and then left the room. While he was gone we looked at his paper. It bore the name of his control and a request for help. We did not see this writing again. We called Watkins when we were ready. The papers we had prepared were lying close together on the table. He told us to arrange them in a line in front of us, but far apart. This we did, he not touching them, according to my recollection. Then he told us each to point with a pencil to one after another of the papers. Watkins now seemed quite nervous. He talked a good deal, told us we were too rapid, that as soon as he commenced to get an impression we changed to another paper, etc., etc.

At this time he was standing at my right, a little behind me where I could not watch him without being detected. But A. states that as she was leaning forward pointing to one of the papers she quickly glanced across the table in front of me and saw him looking intently at a paper which he held in the palm of his right hand, that the paper was concealed with the exception of one end which projected slightly beyond his little finger. Up to this time he had not openly touched any of our papers or taken up any other paper from the table, nor had he, so far as we knew, had any paper in his hand. We had not seen nor can we now recollect any opportunity for the abstraction of one of our papers, but in the light of what followed, it is evident that something had escaped our notice.

He now said he would put his paper in with ours. He picked

up the one written upon, unfolding it as if to make sure he had the right one, then folded it up again, snapping the other off the table and put the written one at the end of the line next to him. Here again trickery was detected by A. When he picked up his paper, which he did with the thumb and forefinger of his right hand, he slyly slipped it back into the palm of the hand, pushing forward another one, and it was this other paper that he opened, read and put at the end of the line.

The next opportunity for trickery was noticed by myself alone, showing that two heads are better than one. He told us to squeeze the papers up a little more, and while we were doing it he deliberately picked up one himself, he being a little back of me at the time, and drew back his arm so that he could grasp the paper in both hands and give it a good squeeze. Then he returned it, or most likely another one in its place, and pretty soon said they would do. All this occupied but very little time. In fact, we were somewhat thrown off our guard by the rapidity of his movements and before we thought he was ready to begin he commenced giving initials and names. The first was J.L., which he said was my note. I admitted this to be correct. He gave the whole name, Jennie Lane. The next initials given were C.E.B., which neither of us recognized. He said he kept getting these initials and would make a note of them. He leaned over and with his right hand wrote C. E. B. on the table, half way across and a foot or so in front of the line. He was standing at the side of the table, a little in front of us. In leaning over the table his left arm would come pretty near the line of papers, and it is surmised that he picked up one while our attention was directed to what he was writing. This would not have been detected by us as we were not on the lookout for it. One more name was given before any message was obtained, that of Rebecca Wilder. Not long before this Watkins said he knew why Mansfield did not have better success, and turning to A., said that she was so mediumistic that it was a great drawback. It would not, however, be safe to infer that this remark was on account of the nature of the question to Rebecca Wilder. Mansfield, it will be remembered, said the same thing before we were all seated at the table.

The following is a list of the questions, the first four being by me. They are numbered for convenience merely as they were not answered in just this order.

- | | |
|----------------------|--|
| 1. Jennie Lane. | Do you miss your old friends? |
| 2. George Hall. | What will Dr. Sargent tell me? |
| 3. Horace H. Brown | Tell me something about the future? |
| 4. Henry Barton. | Where did you go to school with me? |
| 5. Henry A. Gleason. | Where is Minnie? |
| 6. Albert Hubbard. | Where is my lost money? |
| 7. Rebecca C. Wilder | How shall I develop as a medium? |
| 8. Lucy A. Mangan. | What has become of Henry Warburton? |
| 9. Benj. Hartwell. | Where can Emery find your lost letter? |

1. The initials and then the name had been given previously. The message consisted of some shallow remarks of the "when life is o'er" order. It was written on the slate by Watkins. He tried to read it, but pretended he couldn't and then showed it to us. We couldn't quite make it out. He helped us, reading it easily enough when he tried to. I unfolded the paper in my hand. It was the Jennie Lane one. This paper was picked up by A., and was the first one chosen. Watkins took it from her hand and gave it to me. This was the first message obtained. After being read Watkins put the slate on the further side of the table, writing downward.

2. He gave the name George Hall, and soon commenced to write rapidly, covering one side of the slate, then he turned the slate over on his arm so that the writing could not be seen, and wrote a few lines more. He said we better copy the messages as it would be more interesting for us to have them to refer to. A. took pencil and paper, and Watkins read slowly the following communication:

"Well, I do not know about this Dr. Sargent. It would be asking me almost too much to have me tell what he will say, but I hardly believe that he understands it. I may write you more fully after a while. When life's work is o'er and you come here you will say it is true.

GEORGE HALL."

The side of the slate containing the signature was turned towards us without any concealment, the opposite side was kept from our

view. After he had finished reading, and while we were looking at the copy, Watkins erased the part we had seen, then turned the slate end for end, rubbed the sponge again over the same side and put the slate on the table with writing on its under side. He was very curious to know who Dr. Sargent was, and what he was to tell me about. I said it was the Dr. Sargent of the Harvard gymnasium, and that the question referred to a proposed examination for a physical chart. He seemed much relieved and said the answer was pat.

3. This name had been given sometime before the George Hall message was received. Watkins has evidently fixed upon H.H.B. as a near relative of mine, probably on account of the nature of the question. He asked if H.H.B. was my father. I said, no. He said there seemed to be something fatherly about it. Asked if he was a brother. I said, no. Not getting any information he asked if I would tell him who he was. I said, uncle. He remarked, "On your father's side." And I replied, yes. This gave him my name, which he had been trying to get at for some time. Later in the sitting he spoke the name Brown, then turned to me and said, "Your name is Brown." At this I was duly astonished, and asked him how he knew my name. He laughed and said nothing.

Not long after the George Hall message, a second attempt was made to get independent writing, a first attempt having been unsuccessful. The previous attempt was shortly before the first message, and its lack of success gave Watkins the excuse for writing himself.

A bit of pencil was now laid on the top of a clean slate and the slate with the writing already on it, lifted from the table and placed upon the other. Watkins then took hold of them both, waved them in the air and, as he brought them back, turned them over so that the slate now underneath had writing on the upper side. All this was distinctly followed by us both, and we were looking for writing just where it appeared. He now went through the usual muscular contortions, which ceased as soon as the sound of writing commenced. We all had hold of the slates, the fingers of Watkins' right hand being underneath. As soon as the sound ended, which, by the way, was of very short duration considering the length of the message, the upper slate was removed and the following appeared on the upper side of the under slate:

"I only know that your future is growing brighter all the time so we hope you will like into this truth more fully until you are Satisfied it is true.

UNCLE HORACE M. BROWN."

The mistakes in the above were explained by Watkins, by saying that when "they" wrote by his hand it was all right, but when they wrote independently they were in a great hurry for fear they would not get through.

4. Watkins leaned over the table to where the C.E.B. was written, rubbed out the C. and wrote H. in its place. He then said to me, "This spirit says he knows what you are thinking about. He says you think the E. is wrong, (I nodded) but he says it isn't, the E. is right and 'they' will tell you so." Then Watkins said the middle name was Edward. This has not been verified and it is of no special consequence, though I am quite sure the E. is wrong. It merely illustrates the course these fellows take to hit on facts that could not have been known to them, the one success of this kind being remembered long after the twenty failures have been forgotten.

Watkins said H.B. was a schoolmate of mine, and after some talk told me to write the names of half a dozen places in a column, "fictitious" places, and to put the real place in as one of the list. Among the list I made out were Yale and Harvard, the others being country towns in Worcester county. He glanced over the names and put his pencil on Harvard. Then he crossed out Yale and the Worcester Co towns one after another, leaving Harvard. I said that was right.

During the latter part of the sitting Watkins held several papers in his hand most of the time. These were partly the question papers that had been disposed of, and partly other papers he had picked up from the table. These papers assisted him materially in reading ours, for after the latter were unfolded he held them in his hand with the others and read them without any fear of detection. He frequently put his hands behind his coat-tails for a moment. This looked very suspicious; in fact, it suggested trickery more strongly than anything else he did. He probably took this time to unfold some of our papers, and fold them up again after

they were read. Not only would they be out of our sight at this time but whatever sound there might be, would be muffled. His own pellet which he had put at the end of the line, or rather had pretended to, was again utilized to good advantage. Saying, "This one is mine," he deliberately picked up the one then at the end, which was for all we knew the very one he had put down there, though it probably was not, opened, read it and then took it into his hand with the others.

5. We each had a pellet. Watkins being part of the time at the side of the table, and at times behind us, our attention was directed to our pellets. Watkins told me to roll mine on the tips of my fingers as he had done. (He had previously taken one from me and rolled it in this manner.) He also talked a good deal about A's paper, and had her change it from one hand to the other. From the amount of business going on, it was evident that the medium was getting ready for something, though what we did not know. While the pellet was in A's right hand, Watkins picked up another from the line and put it in her left hand, saying, "Take this one." There was a little delay about this, some directions being given meanwhile about A.'s other pellet, but the delay was very short. The medium was behind us where it was difficult to watch his motions, but A. is very sure he unfolded the pellet he had just picked up, read it and folded it up again before putting it into her hand. This belief is founded on certain quick motions of his hand which would correspond with the unfolding of the pellet and the movement of paper in his hand, the sound being drowned by his voice. Personally I am not so sure of what he was doing, as his hands were out of my sight, but am equally confident he was up to something. The mere substitution of one paper for another is not sufficient to explain his actions.

No answer was given to the question. The name was given and Watkins said Henry was trying to say something about Winnie. A. opened the paper in her left hand. It was the Henry Gleason one.

6. The name was given and A. was asked if A.H. owed her anything. She said, no; and Watkins added that he said that because he clairvoyantly saw A.H. offer her money. Soon he said A. had lost money, some bills, and then began to write, covering one side of the slate, and running over a little on the second side.

As before, the side containing the signature was seen, the other not. We slowly read the following, which was copied by A.:

“I wish you to please, when you go home, look back of the third drawer, and I think you will find that which you have lost between.

ALBERT.”

Watkins talked some about this money. Said A. had a bureau where she used to put money sometimes in the top drawer. He erased the last part of the message, and while he was talking walked a little behind me, turned the slate end for end and erased again, then put the slate on the table, the writing which remained, being underneath. I did not see him turn the slate as he was behind me, and I did not move my head. The money has not been found.

7. This name had been given some time before, first some of the initials, then Rebecca spoken stutteringly and with great difficulty? At last the whole name came. Watkins guessed that this was A.'s mother, and asked her the direct question. She said that was right. Here again the form of the question was most likely the basis of the guess. When he was telling us how to make out the papers, he said—Ask questions that are suitable for the persons to whom they are addressed. For instance, don't ask business questions of people who don't know anything about business.

A bit of pencil was now put on the top of the slate that had the writing, and the other one put over it. Both sides of this second slate were shown. No writing was obtained, and after a while the top slate was removed. A finger mark appeared on the top of the under slate, and the pencil was resting in the centre of it. Watkins waited a moment, then picked up the pencil and called attention to this mark, saying that “their” fingers perspired the same as ours. The pencil when returned was put on the other slate, and the one containing the writing put on top. The slates were turned over in just about the same way as on the previous occasion when independent writing was obtained, except that they were now swung to Watkins' shoulder. The scratching was heard as before, his fingers being under the slates, and this is the message that appeared on the upper side of the under slate:

"MY DEAR DAUGHTER:

I do love you so much, I do wish you could get this man to give you instructions how to sit for development for I am certain I can come to you in this way at home and it would be so nice if we could come to you. And of a medium who may be a stranger can't say more now.

Loving mother,

REBECCA C. WILDER."

This and two or three other messages were copied after the sitting was over. Before we left, Watkins was asked about development, and said he had developed some 150, and now had four pupils, that he gave instructions how to sit at home, that it would be necessary to sit twice a week for from three to six months, and to have several sittings with him. He also gave his terms, which were such as to afford him a pretty fair remuneration.

8. The answer was written by Watkins:

"I am sure that I saw Henry in Chicago not long ago I am so pleased to see you here today Henry is not on this side.

LUCY MANGAN."

The first a in the last name was written so that it would pass for a u or an a. It is not known whether this answer is correct or not, but it is strongly suspected that it is not.

Watkins was anxious to know if the question was answered correctly, and was given to understand that we could not tell.

9. The name was given, though the Hartwell was not quite right. The question was not answered.

JOHN F. BROWN.

The foregoing account is correct.

MRS. JOHN F. BROWN.

2. *William A. Mansfield.*

Here, again, the report is by Mr. and Mrs. Brown.

Slate-Writing Séance, Nov. 29, 1887.

Medium, William A. Mansfield. ["M"]

Sitters—E. Adams Hartwell ["A"] John F. Brown ["X"] and

Mrs John F. Brown. ["B"]

Place, Mr. Mansfield's room, 3rd floor, No. 24 Upton Street, Boston.

Account of Séance. Written Nov. 30, Dec. 1-2.

We were ushered into the parlor and M. called. He at once asked what we were laughing at, lit the gas, scanned us closely and waited to hear what we wanted. We told him we had come to see some slate-writing. He asked if we had brought slates and on being told No, laughed and asked how we could tell that he was not cheating if he used his own slates. He also asked if we had ever seen any slate-writing, and acted somewhat incredulous when told that we had none of us seen anything of the kind excepting public performances upon the stage. In reply to a question said he could not tell how long the séance would last but that it would not be less than an hour. His terms being accepted, he left us for a few minutes to get the room ready. We were taken up two flights of stairs to what had every appearance of being a student's room and before we left he stated that he was attending school in Boston and that he had been in town but about six months (according to my recollection). On entering the room he said—"Put your things on the bed and make yourselves at home." The table was round and some four feet in diameter. He assigned me to the seat opposite himself and A. next to him. On the table, which was covered with an oil cloth, were a lamp, two common slates about 7 x 10, two or three slate-pencils, a lead pencil or two, two or three blocks of paper and some loose sheets, a sponge and a cloth. We examined the slates and found nothing unusual about them.

As B. was approaching the table to take her seat M. pointed to her and said with great positiveness—"You are a medium." Asked how he knew he replied—"I know it." Some further remarks by him caused the same question to be asked again and he replied—"I know you are. Don't you think I can tell?" Later he again referred to the same subject and said—"Don't you write?" Said she had a good deal of power but was not much developed, though this latter remark was not till she said she did write a little but had never been able to get much of anything.

One of the first things he did was to chew a little piece of paper which he tore from a block. This he did frequently afterwards; in fact, it seemed to be a favorite occupation when he had nothing particular to do.

After we had examined the slates he tore up some writing paper into little strips, told us each to take one, write upon it the name of some person who had departed this life and a question underneath,

then to crumple it up into a ball and put it on the table, and to prepare as many of these papers as we wished. He showed us how to do it, assuming his brother, Earl Mansfield, to be the person addressed, writing upon a slip and tossing it aside upon the table. He asked us if we had ever seen it done in this way. We said No. I prepared three balls, A. 3, and B. 4, M. having retired to the lounge. While he was on the lounge I watched him closely. He saw it, for nothing escaped his notice. The others paid no attention to him at this time.

When we were through the medium came forward and stirred the papers up with his hands and we followed suit. Afterwards they were apparently undisturbed except as taken up one by one at his direction. He asked if we knew which our papers were, that is, which had been written by each of us—and we said we could not tell.

He seemed to be very anxious to find out the relations that existed between us and the purpose for which we had come. Once he pointed to B., then to me, and said "You are his sister." I replied "Not exactly," and then he said "Sister-in-law then." A moment later he glanced toward A., then toward B. and back again, seemingly wondering if they were not in some way related. (In the parlor below I sat on one side of the room alone, they on the other side not far apart.) Soon he turned toward me and said "You are a sceptic, the biggest sceptic in the world." Then bristled up and said—"They have got you to come here and play the spy. If there is any trickery, you'll find it out." To all these remarks we laughed but made no reply which would convey any particular information. Later, after considerable writing had been obtained, he said, referring to me—"Oh, he's a spiritualist, one of the real old CRAZY kind" and repeated the same thing in substance two or three times. He repeatedly intimated that we knew more about séances in general and slate-writing in particular than we were willing to admit and drew from us repeated disclaimers of such knowledge. Once he laughed and said that was just the way with all who came, they knew nothing about such things, but he often found before he got through that they knew more than he did. This conversation and much more of a like nature took place partly before any attempt to get writing and partly at intervals afterward.

He gave me a lead pencil and directed me to point to the papers

**Figure 12. (See pages 387, 480, 483, etc.)
Keeler Spirit Writing—A Forget-me-not.**

one after another, explaining that when the right one was reached a little light might be seen. Some time elapsed before a ball was selected, during which time M. talked a good deal, stood up a number of times, occasionally took a few steps about the table, but returned to his place almost immediately. Fancying, as he said, that he had seen a little light about some particular ball, he would touch it with his pencil and say "try that one," then change to another and say "try that." Finally he said he saw a light and told me to pick up the paper and hold it tightly in the palm of my hand.

All this time the two slates had been lying on the table untouched; they were not at any time put under the table, and we afterwards agreed that they were never for a moment out of our sight throughout the sitting.

The medium now put a piece of pencil between the slates and we awaited developments, implicitly following his directions. No message came for some time and he finally said that if the spirits would not write he would have to write for them. So he took a slate in his hand, occasionally tapping upon it with his pencil. Pretty soon he wrote on the slate—We cannot answer—or something like that, and interpreted this to mean that none of our questions would be answered and that it was, therefore, useless to go on; but after a time and in reply to an inquiry said we might get something later if we waited. Getting nothing he said he would write to his control, Phil. He wrote on a slip, crumpled it up and threw it in with ours. This was afterwards seen. It read—"Phil. Help us all you can."

After a while he turned to me and said—"You have written to J.H." I said "No." He walked about the table somewhat agitated and questioned the truth of my reply. Said I did not understand what he meant and proceeded to illustrate. Suppose, he said, the name is—(stopping as if to think) John Brown. He waited a moment, raising his eyes to my face with an expression that seemed to say—What do you think of that? (I had certainly been called John sometime before and I seem to remember that the name Brown had been spoken in his presence. A. says he distinctly remembers the circumstances and recalls the conversation.) I did not move a muscle and he continued—"The initials are J. B." I said that I understood. He asked me again if I had not written to J.H. I replied that I had not. He said that was funny, and at last, as if the idea had suddenly come to him, said that the initials were mixed

and belonged to different names. I admitted that I had written to a J. and to an H. Soon he said the name Henry came to him, Henry Burrough (as I remember it), then said this last name was not quite right, but that was as near as he could get it, and asked me what the name was. I replied—Henry Barton. He then said the paper I held in my hand was addressed to that person. I looked and found it so, holding the paper so he could not see the writing, then crumpling it up again. Almost immediately he wrote on the slate.

“In the little red school house.

HENRY BARTON.”

He did not show the writing but read it and then erased with the sponge. He asked if this was an answer to my question. I replied that it was *an* answer but not the right one. After some further questions by him as to the correctness of the answer, he got me to read the question from the paper, and soon said the schoolhouse was not red, it was white with green blinds. I made no reply and was told to put the paper aside. His correction did not improve the answer. Pretty soon he said—“Henry Barton was a great friend of yours.” (We were never very intimate.) “You used to call him Harry.” Asked me if this was not so. I replied that Henry Barton might have been called Harry but that I never knew him by that name.

Other papers were chosen the same way as the first and given to one or another of us, and sometimes the medium would order a paper transferred from one sitter to another as if doubtful whether it had reached its destination. For some time no further result was obtained, but after a while M. said he got the name Will. Told me I had written to Will. I said, No. Told A. he had written to Will. He said, No. M. replied, “Yes, you have, I know you have,” and A. finally admitted that he had written to Willie. No answer was got to the question to Willie, and I do not know whether or not that was the paper held by A. at the time. (A. says he did not look to see.)

Not long after M. said I had a brother in the spirit life. I nodded. A brother—giving an initial which I am told was H., though I do not remember it, and asked me if that was right. I said I had a brother who was dead but that was not the initial

M. said this brother was standing behind me. Pretty soon he turned to B. and said she had a mother in the spirit life. She replied Yes. He said the mother had been dead perhaps two or three years. This was said inquiringly, but no reply was made. Some further remarks were made by the medium which I do not recall.

Soon M. said he got H.H. and told me to write it down. I wrote it on a paper lying on the table. He said add a B., making H.H.B., and pretty soon he said the first name was Henry. A number of times he had tried to assure himself as to whether any persons had been written to not in the spirit life. This we all declared we had not done. He now seemed sceptical about H.H.B., said he was not dead, that he was a fictitious character, &c. B. said I had attended his funeral and was asked quite sharply by M. if she knew to whom I had written. She said she guessed at it, knowing an H.H.B. to whom I would be likely to write. I assented to her statement that I had attended the funeral of such a person and in a moment the medium commenced to write, once or twice reaching forward and rubbing my finger as if for inspiration. He apparently nearly covered both sides of the slate and then read something like this—"Dear one: You have asked a very peculiar question, to which I can only reply by saying —No. The conditions are not favorable I write this to show you I am still with you.

HORACE H. BROWN."

Very soon after the message was read, though not immediately after, the writing was erased and the slate laid on the table. I unrolled the paper and read—

"Horace H. Brown. Are there any horses where you are?"

M. then spoke up and said—What do you mean by writing such a question as that? and laughed at its absurdity. He asked me if I was satisfied that there was no trickery and that the answer came from the spirits. I replied that I had seen nothing to make me doubt the genuineness of the manifestation.

After this he said he got E.M., and after considerable talk, no one recognizing the initials, he told me to look at the paper I held. It read E.M. with some scratches following. We all denied writing to E.M. and he seemed much puzzled, asking how it could have got there then. He did not seem to remember that those were the

initials written by him when showing us how to prepare the papers, but finally agreed that this paper was his and that it must have been brushed in among the others by mistake.

A bit of pencil was now put on the top of one slate and the other laid upon it. The slates were directly in front of A., who was directed to lay his hands upon them. Four of the paper balls were now out, B. having one in each hand, A. one and myself one. The medium now became much agitated. He twisted about in his chair, walked around the table, told B. to keep her hands off the slate as she was so mediumistic she would prevent any communication, and at one time spoke to her very sharply and said she had spoiled it all by touching the slate. Afterwards, however, she was directed to put her hand on as "they" said so. M. kept a sharp lookout on the balls we held, especially B.'s, once reproving her for putting one back with the others. This was done by mistake, she thinking she was told to do so. The ball was picked up again, M. asking two or three times if she was sure she had the same one. At one time he took one of her papers and held it to his forehead, then handed it to me to be remagnetised, after which it was passed to the owner and held in her right hand on the slate. This sort of thing had been done before. M. had told me to put one of my papers to my forehead, then asked if I had any objection to his taking it. I handed it to him, he put it to his forehead and returned it.* At another time he walked to the back of my chair and held a paper to my forehead, though where he got the paper or what he did with it afterwards I do not remember. Some of the time M. had had his hand on the slate. He now said to A., "Let me put it to your shoulder." He did so, A's hands being removed, and then said—"Take hold of it." A. took hold with his left hand, the slate being on his right shoulder, and his right hand being grasped by M.'s right. After a moment M. said—"Now put it down," which A. did, the medium also retaining his hold of the slate until it reached the table, then released his hand, which was the left, giving it to A. to hold, which he did with his right hand, still keeping hold of the slate with his left. M. now took hold of the slate with his right hand. From this time on the medium's thumb was above the slate, his fingers below and extended some distance beyond the frame.

* All these transfers of balls gave opportunities for exchange.

M. turned to me and said—"You would be surprised to find writing all over the slate, more surprised than anyone else here." I said—"I don't know how surprised the others would be." Soon I detected a little scratching sound. M. then remarked that we might hear the scratching of the pencil pretty quick. I said—"I hear it now." The noise stopped but soon commenced again, M. remarking to me—"Put your ear down to the slate and you will hear writing." I replied—"I can hear it from here." After it had stopped entirely the medium removed his hand, but not without great apparent effort, his thumb being pushed off by A. The top slate was removed by M. and on the upper side of the under slate was the following communication:

"MY DEAR CHILD:

I can make a good medium of you if you will sit as I shall tell you to let this be a test to you that I am not dead.

Affectionately,

REBECCA WILDER."

The writing was very good indeed, rather fine and looked like a lady's hand, B remarking—"It looks like her writing." It was very soon erased. B opened the paper in her right hand. It read:

"Rebecca C. Wilder
Shall I be a medium?"

I copied the reply. M. seemed much disturbed thereby, at one time acting as though he was going to stop me. While I was writing he held in his hand the slate which had been removed, he standing back of A., and the sitters all engaged in looking at the question and the reply. He had a pencil in his hand with which he tapped the slate occasionally (this he had done several times before, seemingly playing with the slate and pencil.)

I raised my head to see what he was doing; he was watching me. Again I raised my head; he removed the hand that held the pencil and soon after put the slate on the table. The slate was not again taken up. Pretty soon he said to B.—"Rebecca Wilder is

your mother." She assented. He asked how long she had been dead and was told it was about 13 years.

Before long he wrote on the slate which he held in his hand, the one on which the communication from Rebecca Wilder had come, and said that the spirits would do no more.

Not long after I copied the message from Rebecca Wilder M. said I was a reporter. I said no, and then he declared that I was connected with a paper in some way. Before we left the table he held out his hand and showed an enlarged joint, had me feel of it and asked if I was a doctor. I said—No. Then he asked A. if he was a doctor. He said—No. Before we left the room he declared again that I was connected with a paper. Then he told of an editor of a certain Boston paper who had called on him for a séance, but he could not remember the name. I suggested Mr. —. He said—No, that was not the name.

He had questioned me several times as to what I thought of the performance and as we were leaving the room I said I was much pleased and that I had seen much more than I expected. This seemed to afford him considerable gratification.

When we were putting on our things M. stood by the bed and assisted us. B. could not find her gloves, though she looked all about for them. Some one suggested they might be in the parlor below. We went down and looked around there to no purpose. B. said she was sure she had them upstairs and M. immediately said—"I think I can find them." He went up stairs and while he was gone we talked about what we had seen, the drift of our remarks being—How did he do it? I don't know. Soon he called out from above—I should think not way up but perhaps up one flight—"Here they are," and brought them down.

As we went out he invited us to come again.

Explanation of Mansfield's Performance *Written Dec. 2-3.*

The slates were ordinary ones; our own, if we had brought any, would have served equally as well. The medium tried to find out something about us and for what purpose we had come. His object was twofold—first to satisfy himself if it would be safe for him to proceed; and, second, to assist him in answering our questions.

He slyly picked up from the table the papers we had prepared.

read and returned them, keeping a close watch upon them after they were returned so that he would know which ones he had read.

His first opportunity for the abstraction was when he came back from the lounge and mixed up the papers. He could then easily have picked up one or two, replacing them by others of his own. Other opportunities were afforded when he touched the papers with his pencil to show me which ones to try. His pencil was a short one and his hand came very near the table, the third and fourth fingers almost touching. Besides he would watch to see that our attention was directed to the paper at which he was pointing, while he was picking up another. Some little dexterity would be required for this, but at the time we had not thought of its being done in this way, and so were not on the lookout for it.

Having abstracted a paper, the next thing was to read it. This also would require some dexterity, but his multitudinous gyrations would serve to afford the opportunity. Having read the paper he would put it back on the table and take up another. How many of our papers were read by him does not appear but it is probable that sooner or later, a considerable portion, and perhaps nearly all of them, were.

The following is a list of the questions and answers, the first three being put in by me, the next four by B., the three last by A.:

H-B. Where did you go to school with me?

Ans. In the little red schoolhouse.

H-H-B. Are there any horses in heaven? No.

J-L. Of what disease did you die? (Unanswered.)

.....
R-C-W. Shall I be a medium? Yes, you may.

R-C-W. What is the matter with our house? Unanswered.

H-G. Where is Minnie? Unanswered.

A-H. Where is my money? Unanswered.

.....
B-H. What can you tell me about the evangelical hell?

Unanswered.

W-P-S. What can you say to me about the spirit life?

Unanswered.

M-B-P. What message do you wish to send to your grandma?

Unanswered.

One who had read my three questions could have answered but one of them with the certainty that its correctness would not be disputed. That one was answered. In the case of the first one, a shrewd guess might be made. This was done.

A correct answer to the last of the three would not be likely. It was not attempted, though it is to be noticed that one of the initials of the name was given.

Of B.'s first questions one only could be answered except equivocally, and no such answers were given. This one question was answered.

A.'s questions could all be readily answered, yet none of them were. This may be explained in several ways. The medium for reasons best known to himself paid much more attention in every way to the other two sitters. Unless the name Will was given by him at a venture, which his whole bearing renders improbable, this paper had been seen. At one time he said that Will desired to send a message. His not doing so may have been a skillful piece of finessing. The fact that Will was given instead of Willie and that this name was first ascribed to me instead of its real writer renders this theory exceedingly plausible. Then again the medium is suspected of trying to prepare another message while our attention was taken up by the Rebecca Wilder reply. This is a suspicion merely and may not be correct. If it is correct, a reply to A. was undoubtedly contemplated.

Having got from me that I had written to a J. and to an H., and having read my H.B. paper and probably the J.L. one also, he was safe ascribing the H.B. paper to me. And when he knew that that was right there was no further difficulty in finding the owners for the other papers, the lady's handwriting being distinguishable from that of the other gentleman.

In regard to the independent writing, it seems impossible that there could have been a substitution of slates, and certainly the message was not written beforehand. A fact that impressed me strongly at the time was the excellence of this writing, showing that it was not done hastily in an out of the way position. Recalling the H.H.B. reply, it was remembered that only one side of the slate was shown, the side containing the signature, which was turned directly toward me during the supposed reading of what was on the other side. This reading done in a slow and hesitating manner, nor

**Figure 13. (Compare with Figures 4 A-4 B.)
Keeler Spirit Writing.**

was there as much of it as was expected. Assuming what was written on this side to be the R.W. communication, and that the erasing was merely pretended, when the two slates were afterwards put together the R.W. answer was already on the under side of the upper slate and so the slates must have been turned over. This reversing was not noticed by any of us but it is perfectly apparent how it was done. When the medium put the slates to A.'s shoulder their relative position was maintained, that is the top slate still continued on top, but when they were swung back to the table their positions must have been reversed. That this was the case is evident from the following consideration. The slates were on A.'s right shoulder and were grasped by his left hand, the thumb of course coming underneath, but it was noticed by us all that after the slates came to the table again this thumb was on top, which could not be unless the slates had been turned over. Suspicion was disarmed in two ways. First, the "magnetizing" of the paper balls paved the way for the magnetizing of the slates; and second, they were turned not by the medium but by one of the sitters, the medium merely holding on to make sure that they went right.

One thing more deserves attention, the glove episode. It was a long time before this was understood, though it was looked upon with suspicion from the outset. It is believed this was a trick by the medium to overhear our conversation and thus find out what we thought of the performance and especially to ascertain if he had been detected in any of his trickery. His previous efforts in this direction had evidently been unsatisfactory. The owner of the gloves was all the time certain that she had them in the room above. They were looked for on the floor, on the bed, under the bed, along the passage and down the stairs—in every place where they could have been dropped. M.'s remark—"I think I can find them" was made in a singularly positive and confident manner, which left with me at least the impression that the gloves would be forthcoming. This remark was made before much of any search had been made in the parlor and immediately followed the first intimation that the gloves were upstairs. B. states that she was about to add—"Wait till I look around here more," but that he was gone. When M. returned with the gloves he said nothing as to where he found them, though indeed he was not asked. And why should he come part way down stairs and then shout—"Here they are?" Could he not restrain his

impatience for a moment? He had chance enough to pick up the gloves from the bed, and if he had them in his pocket and was listening on the stairs or in the hall as near the parlor door as he dared to get, it would be very natural for him as soon as he had found out what he could, to creep quietly back up stairs and then let it be known where he was that he might not be suspected of listening below. He had plenty of time for this and he might have come nearly down the lower stairs without any danger of detection, or perhaps have made use of back stairs and come into the dark hall very near the parlor door.

Altogether, the evidence is very strong that this was part and parcel of a deep laid scheme.

JOHN F. BROWN.

We concur in the foregoing account and explanation.

E. ADAMS HARTWELL,
MRS. JOHN F. BROWN.

The same investigators called on Mansfield, December 17. He came to the door of the room and asked if there were not four of them there. Assured that there were only three, he remarked "The great sceptics," and said he was then busy. Consequently an agreement was made to return at five o'clock. But at that time the slate-writer entered the waiting-room clad to go out, and said it was written on the wall that nothing would come for the "parties down-stairs." Told that they would come again, he said that he hoped they would.

A third visit was made by the same parties on January 10, 1888. I quote from Mr. Brown's report:

"Our reception was not cordial. About the first thing Mansfield said was—'I don't know what to think of you folks'; said he was occupied and could not give us a sitting then."

They returned at the time specified and were ushered into Mansfield's parlor, where they found two slates upon the table.

"Almost immediately after we were seated he wrote two or three lines in Greek upon one of the slates, and said 'they' could do nothing for us. He said 'that settles it,' got up in a way that indicated we had no further business there, and carried out the slates."

The persistent callers wanted to know what the trouble was,

and he pretended to write a message under influence, which said that the reason was that the sitters had brought no spirits with them. There was reason to believe that his claim that he had been occupied with sitters was untrue. "Mansfield's behavior on this occasion was very different from what it had previously been . . . this time he was exceedingly frigid, and took special pains to discourage any further visits. No apparent reason for this change exists consistent with the honesty of the medium."

(Signed by the same witnesses.)

3. *Fred Evans.*

Here the report is by Dr. Hyslop, made when he was yet a Professor in Columbia University. Compare the wealth of detail with the barrenness of the reports favoring the claims of Keeler.

Mr. Evans published a book, containing many plates representing portraits supposed to have been received from spirits under his mediumship. One is claimed to show the portrait of his control. It is really an unmistakable and familiar portrait of Lord Byron, with a few minor changes in the hair and clothing. The alterations are so slight as to hardly amount to a disguise, and the attempt to impose it upon the public is bold to the point of impudence.

NEW YORK, May 17, 1899.

MY DEAR DR. HODGSON:

On May 5th I sent the following letter to Mr. Fred Evans to make an appointment for a sitting. I chose for name and address those of my assistant at Columbia University, Mr. A. Leroy Jones, and carried on all the necessary correspondence in this way.

310, West 116th St., NEW YORK,
May 5th, 1899.

MR. FRED. EVANS.

DEAR SIR:

I should be glad to have some sittings with you for communications from my father Hezekiah. Please to give me directions how to prepare for this. Will you supply the slates? Or shall I do so?

Very truly,

A. LEROY JONES.

P.S. Please also to state your terms.

On May 10th, I received the following letter from Mr. Evans through my assistant, and include it with this report.

NEW YORK, May 9th, 1899.

A. L. JONES.

DEAR FRIEND:

Your favor at hand. In answer to your questions will state that my terms are as follows. \$3.00 for a half hour or less and \$5.00 up to one hour. I furnish slates—as I buy them by the case, or if the sitter chooses they can furnish their own. My office hours are from 10 to 4 and sometimes owing to time being filled it is often found necessary to make engagements ahead to insure time.

Respectfully yours,

FRED P. EVANS.

To this I sent the following reply asking for the hour named in my letter and for reply to mine, but received none. I went for the sitting nevertheless.

310 West 116th St., NEW YORK,
May 13, 1899.

MY DEAR MR. EVANS:

Your reply and request for a definite date is at hand and I reply to say that I would like to have next Wednesday at 10 o'clock for the date of my sitting, Wednesday the 17th. Please to let me know if this is agreeable.

Very truly,

A. L. JONES.

As said I received no answer to this, but went for the sitting nevertheless. I arrived at three minutes before ten, and introduced myself as Mr. Jones. I was greeted in a pleasant manner showing that he remembered the engagement. But he remarked that I was a little "airly," and said that I would have to wait a little while as he was busy just then. I sat down in a chair in his little store which he keeps for the sale of spiritistic literature. It was divided into two parts, the back portion being shielded by a book case and curtain. As soon as he remarked that I should have to wait a little while he turned around and dropped the curtain, stepped forward to his desk and took from it a note book and went back, as I sup-

posed, to the rear portion of the room, but I found later that it was into a room further back where he had a desk and table for his operations; for I there saw this note book on his table, with the various apparatus for his work and business. I waited quietly twenty-three minutes for him and was at last met by him at the curtain hanging and told that he was ready for me. I then passed back through the curtained portion of the room into the rear room, passing his wife and child whom I had heard in various ways while he was getting ready for me. I was asked to sit down at the table which was placed in front of his roller-top desk with the end placed up close to the desk. The table was a plain one, about three feet wide and four feet long. I saw but one side of it, that on which I sat. There were many letters on one end of the table, and a box on the other with pins, penholders, broken pieces of slate pencil, etc., in it. The middle part of the table was clear for the whole width and about twenty inches of its length.

As soon as I sat down Mr. Evans sat down on the other side of the table and picked up two slates from a heap which I could not see from my position, and taking a dry cloth rubbed them both off carefully, though I could see nothing on them. They seemed to be perfectly new slates and were quite small. They looked so much like perfectly new slates that I could not detect the slightest traces of their ever having been either washed or tampered with. The moisture of his fingers dampened them in two or three places, though only on very small areas. He then placed the first one that he rubbed on its side and asked me to hold my hands one on each side of it, while he rubbed the other and then placed it as he did the first one, putting this first one on the table by me. As soon as I had held it a short time he took the two and placed a rubber band around them and laid them down on the table near me, and asked me to write a name and question on a slip of paper and put it under the band upside down. I did so, he remarking that he had me hold the slates so that they would get the effect of my magnetism. He turned his head away and I wrote my question as follows:

Charles Jones.

Can you tell me what father Hezekiah died with.

I turned it over and placed it under the band so that Mr. Evans did not see it. He then asked me to hold my fingers on the sides

of the slates which were placed one on top of the other after putting small pieces of pencil between them, this having been done before the hand was put on them. I held my fingers on them as directed, while Mr. Evans picked up two more slates and rubbing them off as before laid them on the table. After this was done he began variously asking questions and stating that certain friends in spirit land were there and wanted to communicate. I shall not endeavor to disturb the narrative of his manipulation of the slates by an account of his statements and questions, but give this part of it with no comments. After some minutes, however, he took the two slates I was holding and slipping off the band turned one of them over and there the face of it was full of writing. I made no attempt to read it then, as he was going on with the preparation of other slates. He took one of those lying on the table and putting it over the one I had held and on which there was no writing, asked me to place my fingers on them as before. But he then took my paper on which the question was written and with two slates held together by the rubber band threw all of them on the floor where I could not see them. In this way he managed to read the name and question on it. The slates remained there on the floor some ten minutes before they were taken up with writing on one of them. If I remember rightly, on both of them. While these slates were on the floor he took others and rubbed them as usual with the dry cloth. I then noticed some very interesting conduct. I of course was holding my fingers very religiously on the sides of the slates under my hands, and trying not to be detected at any observations. Two other slates were lying on the table. But Mr. Evans was sitting rather straight and looking down into his lap, occasionally talking. I noticed his right arm moving very slightly as if writing. After doing this I twice saw him put something into his pocket. The sequel will show what this was. But after writing in this way he would reach for his pile of slates and bring one to the top of the table, rub it off as before and lay it down, though he put one of the slates on the table without rubbing it at all. This will be explained again. But throughout there were most unmistakable signs of writing below the edge of the table where I could not see his hands. I of course did not try to see this as I did not want to appear suspicious. In this way there were in all eight slates on which writing was done. On one of them no writing appeared. I brought them with me,

and expect on opening them to find writing on this exceptional case. The pack were tied up.

Since writing the above and returning from dinner this evening I have opened the pack of slates and find that there is no writing on the slate mentioned. I had suspected that this was a part of the trick to dumbfound me, but it evidently was not. I have also examined the slates to see if there is any evidence of his having written on a certain side of the slates. I suspected this at the sitting, but had no time to watch it as closely as desired. On the frame of each slate is printed "America's Best, August 14th, 1894," except that this date is absent from one of the slates. But the writing is not uniformly on one side. It is sometimes on the side not so printed and sometimes on the other side. He put pieces of pencil either between the slates or under them when lying on the table, the writing sometimes having been effected without doubling the slates, all that done in his lap being accomplished without this doubling of the slates.

During the work he was indulging in the spiritualist's usual nonsensical talk about what he saw around him, and asking questions to know whether certain persons announcing themselves were recognisable or not: in other words he was fishing for information to use in his writing. I give his questions and my answers as nearly in the order as I could remember them immediately after coming from the sitting. I wrote out my notes on the street car as I returned to the college.

He first said that there was a lady came here and seemed to announce herself as Caroline. He asked if I recognised any one by the name of Caroline in spirit land. I replied in the negative. He said she was a fleshy lady and seemed to have an interest in me. I reflected as if to freshen my memory and recall some one by that name, but could not do it, though I remarked that I had a large connection and it might be that some one of that name whom I could not recall might appear. The fact is, however, that I have no relative or connection whatever by that name. He then asked if there was any one by the name of Charles. I remembered of course that this was the name on my question I had written and as the paper had been taken by him to put with the slates that he had thrown on the floor, I did not deny that I knew the name, but I hesitated as if I were not certain about the relationship involved

in my expected answer. He then asked whether it was a brother or uncle, and I replied that I had a brother Charles in spirit land and also an uncle. (The former is true and the latter is false, and as I was personating the name Jones I could not take the risk of denying the latter, as I wanted to see how the writing would turn out on the slates. It was soon after this answer that the writing pertaining to this name Charles turned up on the slate, though some time was taken for other work in the meanwhile.

I was then asked if I knew any one by the name of Mary. I replied, Yes and was again asked if this was my mother's name when I answered again in the affirmative. (This answer was false, though I could not deny it for the man I was personating, and so I said, yes, to watch the writing.) Then he asked whether the middle name of my mother began with A. I answered, Yes, and happened also to be correct. The writing on the slate in the name of Mary A. Jones was done after this.

Then he said again, "Did any one call you by the name of 'Rye?'" (I spell phonetically here to represent his sound.) I replied in the negative, and was asked if I was called "Roy," saying it sounds like this or "Leroy." I recognized this at once, and said, Yes, I was sometimes called one of these and sometimes the other. He asked if I was ever called "Le" and I replied again in the affirmative. The writing on the slate is the sequel to this though it was done before this question was asked. But we must remember that my first letter to him signed this part of my name, and that the questions were put here in order to lead my mind to believe that the name was given here by spirits. Certainly it would not do to allow me to think that my letter nearly two weeks ago was remembered.

I was then asked if I recognised any one by the name of Eleanor. I answered in the negative, though I said that this might be a second name of some relative who did not give her first name by which I may have known her. I repeated that I had a good many relatives, and appeared as credulous as I could. Nothing further was said about this name.

I was asked somewhere about this time if I had a relative by the name of Martin, and I replied in the affirmative, truthfully as it happened, but nothing further was said in regard to him. Then he said a little freakish fellow came who said his name was "Andy,"

**Figure 14. (See pages 387, 388, etc.)
Keeler Spirit Writing, with Portrait and Forget-me-not.
(The smudge background of the portrait did not photograph.)**

which he explained was the abbreviation for Andrew. I was asked if I knew any one by that name, and I answered again in the negative, with the qualification that I knew a neighbor by that name, but that I did not know whether he was living now or not, and that I did not recognize any relative by that name. Nothing more was said about him. Then I was asked if "Eziah" was my father's name or that of a relative, and recognizing the Hezekiah of my original letter and the question written at the beginning of the séance, I answered in the affirmative, as I had no alternative in the case after my letter and question, though it is as a matter of fact false, both in regard to myself and my assistant. The writing on the slate explains this incident, or this incident the writing, just as you please to consider it.

I must also mention the fact that I was asked if I had a sister in spirit land, and replied affirmatively, but no name was asked for or given, so that it is an interesting coincidence to find that no name is given in the writing alluding to my sister.

I was also asked if my father ever had any difficulty with his stomach, and I said, Yes. I was then asked if he died very suddenly, and I said no, though hesitatingly, and added that he was sick three or four days. I also went on to say that I understood by "sudden" as he used it to mean something as sudden as heart disease, and he said, no, that he would have said "instantaneously" if that had been what he meant. I then recognised that sudden was pertinent to the case, the fact being that my father was ill for thirty years, very ill for the last three years, his fatal period lasting for two weeks, and his dying very gradual. But Mr. Evans after getting my affirmative answer to his question about the difficulty with the stomach, put his hands on his own stomach and asked if there was not a growth there when he died. I said that we did not know, as no autopsy had been made, which was a fact though such would not have revealed any trouble of this kind, and the statement made it safe to write on the slate the language about the "cancerous growth in the stomach."

I was also asked if I did not expect to take a long journey soon, and replied affirmatively, as it happened, with truthfulness. I was then asked if it was not to be about the last of June, and I said, No, about the middle of that month. He then said that it might be delayed. I assented, saying that I could not tell how it might

turn out as we were often disappointed in our plans. Nothing further was said, but the incident has its place in the writing that occurred afterward.

A few minutes before the slate that has the several colors in its writing was turned up, Mr. Evans remarked, as I held my fingers on the rim, that he saw all kinds of colored rays of light playing about the slate. After turning it up and showing me the writing he remarked the colors and said that this was why he had seen the various rays of light playing about it.

After this was done the slates, having been put aside as they were taken up with the writing on them, were arranged in order by Mr. Evans, this order being a little different from that in which they were put down, and I was allowed to read them. I cannot state the order in which the change was made as I was watching other matters all the while, but on the reading I saw that there was a purpose in the arrangement, as the record will show. The following is the full content of the matter on the slates, the *sixth* slate representing six different colors in the writing and not in pencil as the rest are, but in chalk. I give the number of the slate or slates for each paragraph, as the messages do not purport to come from the same person.

Slates 1. 2. 3. and 4. "God bless you 'Le' my son. I have come here today to tell you that from what I can see spiritually the dark clouds of disappointments and trouble will soon be dispersed by the sunshine of happiness and prosperity (2) that will soon shine upon you. I know you have had many worries of late, but cheer up for your future will prove more prosperous. I am glad to see that you may soon expect to receive (3) news that will cause you to take a long journey that will prove very beneficial to you. May your stay on earth prove as happy as is mine in spirit is my earnest wish. I hope to see you develop this power so that I can come to you alone and (4) give you the necessary advice to aid you in your journey through life. Your mother Mary is here also, your Brother Charles as well as your sister and Uncle Charles.

I died through a cancerous growth in the stomach.

Your father, HEZEKIAH JONES."

Slate 5. "I am always glad to render any assistance possible for the purpose of aiding your spirit friends to write to you. I can

see that you could develop slate writing and clairvoyance. Ask the medium to direct you.

Guide, JOHN GRAY."

Slate 6. "I am more than glad to meet you here today and will do all I can to make your stay on earth as happy as mine is in spirit. Love to all.

Your Brother, CHARLES JONES."

Slate 7. "DEAR NEPHEW: I am with you in spirit though absent in body and am pleased to see that the Sunshine of prosperity will soon shine upon you. Your father died of a cancerous growth of the stomach.

Your uncle, CHARLES JONES."

Slate 8. "MY DEAR SON: Accept a fond mother's love. I am glad to see that your coming journey will prove profitable to you both financially as well as in regard to your health. I wish you would try and develop this power with the medium.

Your Mother,

MARY A. JONES."

Now it is hardly necessary for any sane man after my notes on this experiment to make any comments on it. The fraud ought to be apparent on the mere reading of the account. Nothing specific appeared on the slates that had not been ascertained by fishing before it was written and shown me. The trick of taking my question and putting it with the slates on the floor out of my sight, the position of the eyes and movement of the right arm in writing, both hands being held below the table, and the two cases of putting the chalk and pencil into his pocket, are incidents that are conclusive in the case to any one in his senses.

The writing on the first two slates might be more difficult to explain, as the slates were perfectly clear when I saw them and I was careful to see that they were not removed from the table. They were all the time in sight and under my fingers after being handed to me, and before they were turned up to sight. There was not to me the slightest trace of any sleight of hand. But one cannot speak with too much confidence of this fact. I am willing to believe

that I could be fooled on that point. But though alert for this with the keenest watching that I could command, it being clear daylight, I could not detect anything but his turning the slate over after taking off the rubber band, I having removed the paper with the question on it. But one does not need to make a mystery of this if he will remember that I had to wait *twenty-three minutes* before I could have the sitting. These two slates could have been prepared with chemicals and allowed to develop after rubbing with the dry cloth. Of course this is mere conjecture on my part, but the palpable nature of the fraud committed in the case of the other slates and writing permits almost any theory in regard to the first two slates. I may be able to see more of this at the next sitting which I arranged for today. The rubbing was not done in a way to even suggest that he was doing the writing at the same time. I watched for this, and certainly could not detect it. I cannot see from the nature of the writing that it is anything but that of the ordinary slate pencil, a fact which is against its being chemical, so far as I know. But my ignorance on this point is so dense that this opinion is worthless, though mentioned to indicate that I have made the comparison under suggestion of the possibility. There was no noise connected with any of the writing except the last slate, when Mr. Evans placed his right hand on the table, raising it up betimes off the table, while slight taps were going on apparently at my left, and certainly not caused by his right hand which I watched closely. The left hand was on his left knee out of sight, and only the apparent locality of the sound in the table would suggest that it was not his toes doing it on the floor. The auditory illusion in such things, however, is warning against assurance in the matter of localisation.

Very truly,

JAMES H. HYSLOP.

519 West 149th St., NEW YORK,
May 20th, 1899.

MY DEAR DR. HODGSON:

Yours regarding the Evans sittings at hand. I had not intended my account to be complete in regard to the first two slates, because I was too much of an amateur in this business to see as much at once as more trained observers in this field might see and expect

me to see. Besides I had to appear as green and careless as possible in order to let him hang himself, and he evidently caught on, as he found he could venture before my eyes to do the writing quite safely. I grant that my account of the beginning of the experiments and of the first two slates is obscure; but that of the other slates is not far from obscure, as I was not able to remember any of the complex movements involved in their manipulation. There was probably, yes, I would put it more strongly, there was certainly a chance for changing slates, but in spite of all my watching as keenly as I could do it, I could see no traces of it. I believe I did not say in my report that I believed there was no such exchange. But if I said so it was intentional, because my plan in the report was to give just such an account as the average person would give, stating affairs just as they appeared, and allow any changes of conviction that may occur in the future to show themselves. Moreover I sent you the report without keeping any copy of it for myself in order to let any contradictions that may appear in later experiments show themselves. I was not anxious to clear myself absolutely from illusions, but to record the affair as it appeared to me and to let the defects appear in my narrative as being useful after the complete report is in. Moreover I alluded to the possibility of chemical preparation beforehand, not because I believed it, but because I knew that my own little acquaintance with such phenomena required me to admit this possibility from the standpoint of ignorance, so that if I did not see the exchange of slates the reader could both recognise other possibilities than this one and the fact that I had noted it in this manner. As I examined the writing afterward I could not conceive any possible use of chemicals to account for the affair, but my ignorance of such possibilities was so great that I did not dare deny it, and so admitted it as a resource that might supplement any defects of observation possible in the case. Since my experiments with Mr. Robinson last night I can see how a change of slate was possible without my seeing it, though I still cannot see how I failed to note it in as keen a watch for it as the simulation of greenness would permit, along with the actual greenness that I had. I am reporting the Robinson experiments in full first from my standpoint before explanation, and after his account of them. They have served to show me how very careful scrutiny on my part might fail to see what

was necessary to avoid deception in the matter of the first two slates by Evans. But even when I came away from Evans I saw clearly that my memory could not be accepted for any number of possible things that I did actually observe at the time, much less for things that I did not observe, and possibly could not easily observe, if at all, without forewarning of what ought to be expected. It was my purpose to be fooled if I could not avoid it, or at least to be able to say what would appear as an indication of being fooled to any reader familiar with such business, especially as it was my first sitting at slate writing. Hence I wrote my account from the standpoint of a person who was either convinced or unable to detect the trick, expecting that future sittings would discover my error and show in the record the defects of my first report which I did not wish again to consult until after it was all in. I was aware of obscurities that I did not mention, and they are much greater than even your letter would imply, supposing that you are or were not familiar with things of this kind. I remarked in the report that it had to be given from memory in order to suggest to the reader who was familiar with such affairs the sources of error possible, though I do not now remember whether I called attention to these sources in the report. Hence I want it to be a psychological study in itself, not wholly from the standpoint of my knowledge in such matters, but mainly from that of my actual ignorance, with whatever growth of knowledge and discovery may be obtained by further investigation. I am therefore studying myself while I am studying others. Put this letter, therefore, with my report to be recorded with it.

Yours truly,

JAMES H. HYSLOP.

NEW YORK, May 22nd, 1899.

MY DEAR DR. HODGSON:

I went for my second experiment with Mr. Fred. Evans with my own slates which I had marked in such a way that if they were exchanged with his I could detect it on my return home. I had marked them by putting a fine awl mark on the inside of the rim or frame about an inch from one of the corners, so small that it was not likely to be detected on the closest examination by even a trickster. But as the affair turned out without any result it is not

necessary to detail this matter. Two of the slates I had tied together, with a piece of pencil inside, in such a way that three knots would have to be untied and three strings taken off in order to open them. This would have been comparatively easy to do out of my sight and away from the table, but it would not have been so easy to do it in my presence, though it was not my purpose to secure them too well. I tied them purposely in a manner that would suggest amateur knowledge of the business though securely enough to give considerable trouble in fooling me.

In my last report I forgot to say that when I arrived I noticed that I could not enter at the door of the store at once. It was locked, but as Mr. Evans was near it on the inside he opened it when I shook the handle. This time after trying the door I had to ring the bell which was answered by Mr. Evans's wife who greeted me pleasantly, though with an artificial smile after inquiring if I had an engagement with Mr. Evans which I answered in the affirmative. She then went to another bell and rang it as she said he was engaged with another person. I sat down and Mr. Evans came out in two minutes, and said that he would be ready for me in a minute. He went behind the curtain of which I spoke in my last report to see and talk with the party who had a sitting just before me. This, remember, is not the operating room, which is in the rear of the curtained portion of the front room. He immediately came out to get his purse to make the change for the woman who was paying for her sitting and talked with her for a minute behind the curtain, and as he bade her good day told me that he was ready for me. I went before him into the room and as I did so looked carefully at the floor where he had thrown my slates the last day, in order to see whether there were any sign of a trap door through the carpet, and could not see the slightest indications of it. I tried also to see whether there were any slates in sight, but could not see them from where I stood for a moment until he told me to take the chair I had occupied at the previous experiment. I did not wish to create any suspicions by stepping where I could see them. I sat down after untying my package of slates and placed them on the table near me on my left, all in a pile. At the bottom was a slate with a glass plate in it, given me by Mr. Robinson, and which was ground on one side so that we could see the "spirits" write on it as we held it. In the pile were the tied slates. As soon as

I had laid them down he took two of them and rubbed them off with his dry cloth, placed a piece of pencil between them and put them on the table for me to hold and for the "spirits" to write on them. He took the tied slates and placed them near himself and first moved as if he were going to throw them on the floor as at the last meeting, but decided evidently not to do it and left them lying there. Three others were laid on the large roller-top desk at my left and within six inches of the remainder that were not touched. All were in clear sight and were not moved from the table. I was careful to remark this, although I tried to occupy myself in talking nonsense with him to throw him off guard, making naïve inquiries about spirits in response to his talk and questions. In the meantime I had placed my fingers on the slates in front of me. He asked me among some questions not pertinent to the matter if I had ever tried slate writing in my own room and I replied that I had not, and said that it had not occurred to me as I did not know that I was a medium at all. I managed, however, to keep my fingers very religiously on the slates. He allowed me to sit holding the slates some time, evidently wishing to contrive some method of getting to work, for I saw him looking around to control the situation. He was not even sharp enough to avoid betraying this by the surreptitious movement of his eyes. A really sharp trickster would be more able to simulate honesty and frankness, but this man is so conscious of his fraud and humbuggery that he cannot conceal it. His face, I noticed this time, shows it in look and manner. He cannot look you straight in the eyes with any frankness when he talks to you, much less when engaged at his tricks. The determined spiritualist would, of course, have his explanation of this, but I never noted such unmistakable signs in the face of crookedness.

After waiting some minutes, having stepped toward the door once to pick up a newspaper and then to the window to look out into the rear yard, he sat down, and remarked that the friends of the lady who had preceded me were still hanging around and he could not get rid of them. Hence the writing would not appear until he got rid of them. I asked him how he got them away, expressing the supposition that the lady and her daughter, who he said were still in the other room, attracted them to remain. He agreed. The fact was that they had gone, he himself having gone to the door and bade them good day in my presence. It was in-

Figure 15.
The words at the left are in Keeler's acknowledged writing, the others
are from his "spirit" scripts.

sufferably funny to hear him state that they were still in the other room. Moreover it was perfectly quiet there though his wife was there.

I had prepared myself with a small mirror with which to look under the table and to see both what was going on there at proper times and whether I could discover any arrangements for holding slates and materials generally. I got one glance while he was at the window, but it was not long enough to see anything, and I did not attempt it again for fear of detection. I did not wish to "cook my goose" too soon. He sat down after coming from the window and asked me if I remembered any one by the name of Carry. I at first said No, but recollecting a school girl by that name who afterward died of consumption I said that I did. It did not occur to me at the time that this is the nickname for Caroline who was mentioned at the last experiment. But nothing more was said about her, and my failure to recognise this evidently turned him away from it, as he had probably forgotten what I had said about the Caroline of the previous occasion, and so have I forgotten it. He then asked me if I knew a Lillie, and I answered, Yes, at once, but said that I had not seen her for seventeen years, and hence did not know whether she was living or not. He then said that one by that name came here and she looked as if she had died with consumption. I remarked that this was possible, as she had looked as if she might have consumption. This was true of the person I had in mind, though my memory is not good enough to swear for the correctness of the name Lillie. However, I wanted to encourage him, and he then asked me if I thought of going to Colorado, and I replied in the negative. He asked if I was not going to take a long journey soon and I replied, Yes, and he again inquired about Colorado. I said that I did not think of it, but that I could not tell what the near future might develop. He then made some remark implying that it might be a prediction, precisely the impression that I wanted to leave by appearing to accept it as possibly having significance and so avoid throwing him off the track.

Now if we remember that this journey was "yanked" out of me at the previous sitting simply as a long journey intended, if we remember also that he had earlier asked me if I had not been sick, my reply being in the affirmative, with the added remark as to what it was after his further asking whether it was the lungs or stomach,

and if we also remember that he said I looked depleted, and then put together these facts with the consumptive "Lillie" we can see what suggested Colorado to him, that State being a great resort for consumptives.

Presently he reached for something (a slate of course) at his side on the floor, putting it back (apparently) and repeating this as if arranging something where he had gotten his slates the previous day. Soon he was quiet, looking down into his lap, and I saw his arm moving as at the previous experiment. This was very distinct, and I managed to watch him closely though occasionally saying a word of spiritualistic nonsense to pretend that I was expecting a message. Presently I saw him bring his arm up, place the elbow on the roller desk and slip a pencil into his side coat pocket, inferring of course that it was a pencil. Then he began talking again, what I cannot remember, except that it was the usual fake stories about the presence of spirits. Presently he was at his writing again which I was enabled to watch with great care, though it was done below the edge of the table. I had all along tried to show that kind of indifference to tricks that a person would show that was frank and innocent, by not keeping my eyes off the slates I was holding and on him, seizing the moments when he was not looking at me to do my watching. He was evidently impressed with my inability to see him because he kept at his writing without any close counterwatching of me. Again I saw him put his pencil into the side pocket, this time without leaning on the desk, but in full view of my eyes looking directly at his hand as he placed his fingers in the top of the pocket and let something fall into it. He then waited a while and at last reached for a slate, though I could not see whether he took one from his lap and was merely feigning to get it where his slates nominally were. But he brought one up and laying it on the table wiped it with his dry cloth on *one side only*, and giving it a peculiar turn as turning it over, which he did not, wiped the same side again, and laid it down on the table after throwing a pencil under it. Then he said he would write a query for his guide to answer, and there in full sight wrote the following on the upper side of the slate, purposely seeing that I should observe the writing. This was on one of his own slates which was very different in appearance from mine.

"Mr. Gray or some other friend—please tell us if we can get a sitting for this gent. *Fred.*"

The slate was then left on the table just beyond the two that I was holding, and was not touched after he had done his writing of the query by either him or myself, until he handed it to me to read. On the under side was the following message, written in a different handwriting from the query, which showed a more running style, the message being what I may call, from the nature of the letters, a fuller and rounder style.

"DEAR BROTHER:

Come on Wednesday. There are too many other spirits present and prevent our giving you what we wish this morning.

Your Brother,

CHARLES JONES."

As soon as he heard me read this out to him he remarked that this was what he expected from what he saw about him.

The story explains itself without any comment from me. But no writing appeared on any of my slates which I had in sight all the while and was careful to bring with me. The frame of his slates is of a different wood, both in color and kind, and is not more than two thirds as wide as mine. The consequence was that he dare not exchange his for mine while he probably had none like mine at all and could not easily secure mine from their position for exchange, even if he had any like them. I tried to get slates like his, but failed. I might have cleaned those of his received at the last sitting, but I preferred to keep them for the messages and later comparison of the hand writing. At any rate there was no writing on any of my slates, nor on those I held on which writing ought to have occurred on the supposition of the affair being genuine, because the "spirits" were able to write on one of his. The peculiarity of this is also that my brother could write on Mr. Evans' slate enough to say that they could not write this morning!!!! Why he could not write this on my slate it is hard to see!!!

Yours truly,

JAMES H. HYSLOP.

NEW YORK, May 24th, 1899.

MY DEAR DR. HODGSON:

I think I forgot in my last report regarding Evans to say that

at the end of the séance I saw him stoop down and put behind the end of the roller desk out of my sight when I arose from my chair something which of course was his slates. When I tied my slates in a package to bring them away with me I stooped down on the floor with them to do it and took a furtive glance to see if I could see any slates on the floor where he had reached for them, looking under the table to do so. But I saw none as they had been moved, as said, behind the end of the desk.

I went again this morning to keep the appointment for to-day as made Monday. I was met at the door, after ringing the bell, by his wife who at once expressed her regret that Mr. Evans could not give me a séance this morning. She said he had just gotten up, being unwell, and could not, she was sorry to say, give me a sitting. I expressed my regrets as politely as I could, and asked if I could come again, and instead of being told yes, I was asked if Mr. Evans had my address. I replied that he had, and she then said that he would write me when he could to let me know. Of course I shall probably never hear from him, unless it is to apologise for the inability to give me the séance, this being the probable way to cover up suspicion of his character. Possibly he was not able to find the kind of slates necessary. I had tried to get them like his in make up, though larger, but failed because the demand for slates in New York City has recently been destroyed on account of the Health Board's order against their use in the public schools. Hence I had to take what I could get, these being probably hard to get. Still he may have come to the conclusion that I was not the safest kind of a person to deal with, in spite of my effort to be simple minded, which I confess was a hard task for me. It is not easy to simulate innocence while you are watching for fraud, especially when every fibre of your being is in earnest.

Yours truly,

J. H. HYSLOP.

William Emmette Coleman, himself a Spiritualist who was inclined to think that Mrs. Francis accomplished genuine feats of slate-writing, said in the *Religio-Philosophical Journal* of Oct. 10th, 1891:

“During my sojourn in San Francisco there have been many persons here claiming to be mediums for slate-writing. With one

exception, I believe them all to have been and to be frauds. [His one white blackbird was Mrs. Francis.] Some of them I know to be such, including the most widely advertised one of all."

In the issue of Oct. 24th Mr. Coleman explained that he did not refer to Slade, who he thought "exhibits at times remarkable psychic powers, though at times he scruples not to descend to fraud. The fraudulent slate-writer to whom I alluded has been extensively heralded as a wonderful psychic, not only in San Francisco and other parts of the United States, but in Australia—which he has visited—and England."

It appears from the issue of the same paper for Dec. 19, 1891, that the medium referred to was Fred Evans. A correspondent defends this gentleman, making the common claim that with him the medium at no time handled the particular slates which he brought.

4. *Mrs. Maud Jones Gillett.*

Despite that some initiated observers speak of the crudeness of the work of Keeler and other slate-writers, there is no question that the conjuring acts are often done skilfully enough to elude the observation of nine out of ten sitters not previously instructed as to the methods employed. We need not be surprised, therefore, at the perplexity expressed by Professor Dolbear, of Tufts College. His letters are inserted for the very purpose of illustrating how men of high intelligence and great attainments in some fields may be deceived, for there is no question that Mrs. Gillett employed "ways that were dark and tricks that were vain," if not exactly in vain.

COLLEGE HILL, MASS., Dec., 13th, 1891.

PROF. WM. JAMES,

DEAR SIR:

I am at my wits' end. I don't know whether I have been mesmerized, hypnotized, psychologized or am in any abnormal mental condition or not. I have seen some slate-writing—in bright daylight—in which the whole side of a slate has been written over—sometimes in blue, sometimes in red and sometimes in common slate pencil marks. Some portraits have been produced in colors on the slates—all this when I was watching to the best of my ability to

see if the slates went out of sight for an instant or if there was any chance for fraud. I didn't see any—indeed eight of us were watching all the time, and the things went on as smoothly as any magician's work upon the stage. Now I want to inquire of you if you have witnessed anything of the sort where you were convinced there was no attempt at deception. What was written, considered as a communication, did not amount to much except to indicate ability to answer questions in so ingenious a way as to be uncompromising. When I asked where I could find my brother's grave, the answer was, "I don't know, have never visited it." This to the question written upon a rolled up pellet of paper inclosed between the slates, held all the time in my hands and upon which I had just seen, or tho't I saw no writing whatever.

Now if you have seen the like—and know it to be in your own case either a fraud or not, I should be glad to know as I won't fool away any more time on it if such be the case. If on the other hand it is sometimes genuine or you have good reason to think it is, then I want to go ahead and see some more. The wonderful one who can do this is Mrs. Gillett, No. 27 Worcester St., Boston. As all this was done in full daylight on top of a table, with nothing out of sight any of the time, on slates I bought on the way and carried with me and brought home, I have felt as if I must have been the subject of some mesmeric influence or else I am living in a world where some of the factors have not been counted into its physical science, for writing is a physical process, and in some cases its antecedents I well know. Its antecedents in the above case I don't know.

Yours truly,

A. E. DOLBEAR.

COLLEGE HILL, MASS., Dec. 16th, 1891.

MR. R. HODGSON,

No. 5 Boylston Place.

DEAR SIR:

Prof. James informs me that he sent a letter of mine to you about a slate writing medium whose work I have lately seen some of. As I tho't it probable you might visit the medium Mrs. Maud Gillett, 27 Worcester St., I tho't best to let you know beforehand what I could about her.

What she does or appears to do is to produce slate writing in broad day light—no darkness or under-the-table business at all. Carry your own slates—small ones, say six or seven inches square. She *prepares* the surfaces by rubbing them with the palm of her hands on the table before you. Wants you to satisfy yourself of the cleanness of the surfaces, but wishes the prepared surfaces to be covered as soon as ready, so as not to dissipate the so-called magnetism!! You will yourself hold the slates all the time if you wish. No pencil or other marker is inclosed between the two slates. In a few minutes the slates or one of them appears written over, in blue, red or some other writing.

I have seen five portraits drawn—flowers and ornamental work. It seems all very wonderful to me as I was unable to see any chance for fraud. I would suggest that if you go, you go about ten A.M. some day, and insist on having a sitting at that time. Otherwise, she will make an appointment, a day or two ahead. If she suspects you are a searcher she will certainly do the latter, if you are after information from some particular spirit!! she may give you a hearing at once, but you will want to go more than once, I think. You had better go alone at first, afterward get James to go along. Her charges are two dollars a sitting. If you carry your own slates see to it that they are washed quite clean before you go, and if she will let you don't let them leave your hands, even while she "magnetizes" them—at any rate one of the times, you will probably get writing on three or four slates, if you stay long enough, you can stay two hours. I shall be glad to learn what [you] find out. I have been there three times and each time something more wonderful than the preceding was done. If you have such luck as I had you will get your money's worth, either as ingenious fraud or better perhaps, a genuine preternatural phenomenon of high grade.

Yours truly,

A. E. DOLBEAR.

The following test is by Dr. Richard Hodgson, who had expert knowledge of conjuring, and the narrative is his own. It was first printed in the *Religio-Philosophical Journal* for Feb. 13, 1892.

Sitting with Mrs. Maud Jones Gillett, Tuesday, Jan. 12, 1892.

Mr. C. had arranged for sittings at 2 p. m. for "myself and a friend," giving the names of Smith and Jones, but explaining that these were not the real names. We went at the hour appointed to 27 Worcester St., Mr. C. and myself each taking a pair of common school slates measuring about $10\frac{1}{2} \times 7\frac{1}{2}$ inches.

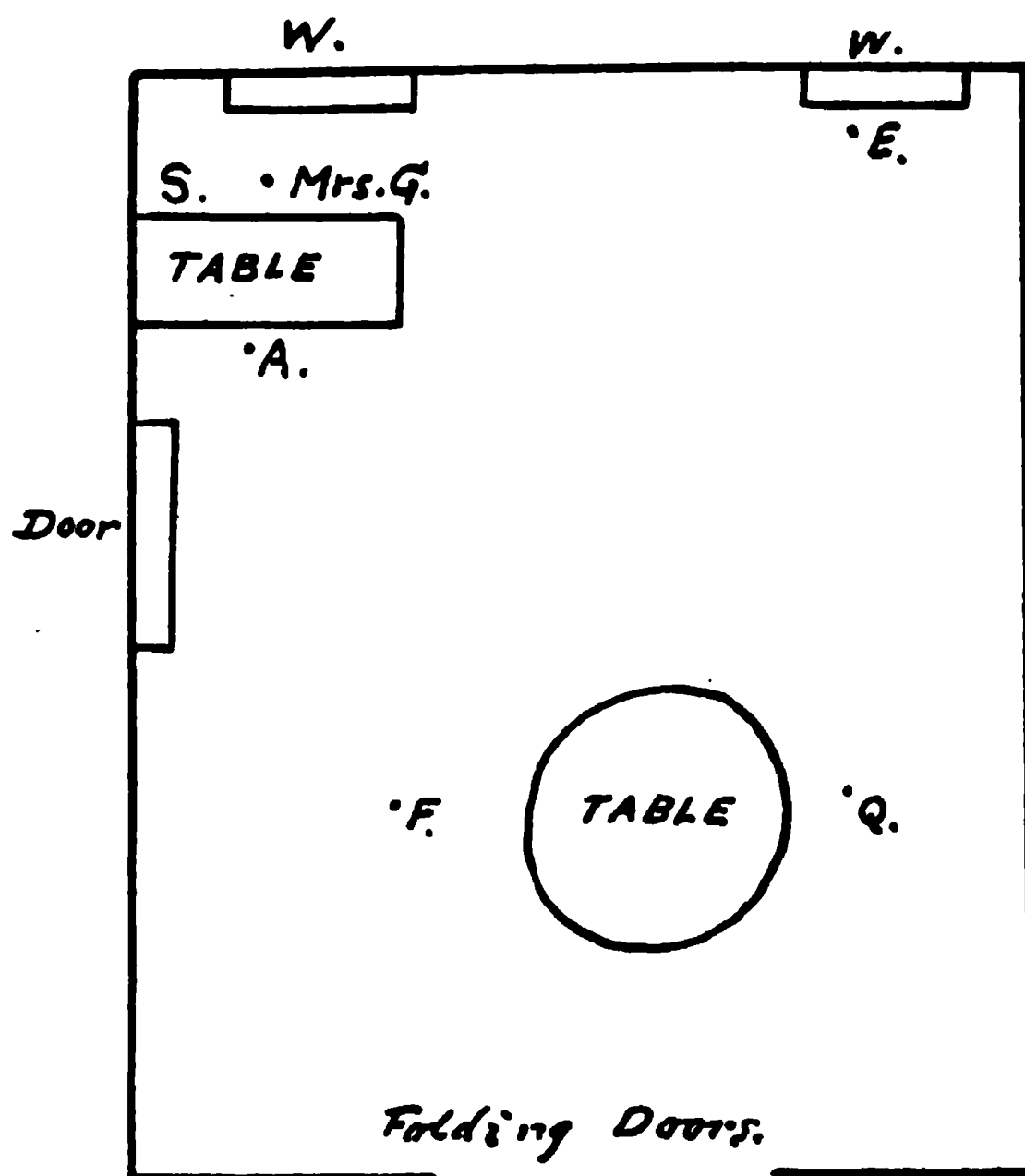
I shall not attempt to describe the sitting in all its details, but will mention only such circumstances as show how Mrs. Gillett performed her tricks.

Mrs. G. asked which person was to have the first sitting: Mr. C. replied that I would. She accordingly requested me to sit at chair A [the accompanying rough diagram indicates the relative positions of medium and sitters, etc.] and asked me to write my questions to deceased relatives on some pieces of paper which were lying on the table. I addressed three different persons, writing very legibly. Mrs. G. in the meantime was moving about in the neighbourhood of the table and could easily see portions of what I was writing, which of course I did not make any special attempt to conceal. The table was very high and was covered with a cloth which reached nearly to the floor. There were eight small slates on the table when we entered the room; these Mrs. G. placed on chair S. They were then invisible to the sitter at A.

[Mr. C. informs me that he proceeded to sit down on chair E but that Mrs. G. requested him to take the place F. He also tells me that Mrs. G. brought several more slates in from a back room under her arm and placed them on the chair S while I was writing my questions.] I wrote three questions and folded each piece of paper twice. Mrs. G. took her seat on the opposite side of the table with her back to the window; she took up each of my pellets in turn and doubled it once more, holding her right hand as no person would hold it under such circumstances unless an object was concealed in it. This object was doubtless a folded piece of paper resembling my own pellets. After folding my pellets once more she took them all up together in her right hand for a moment and then replaced three pellets on the table. She then moved her hands from the table to a position over her lap. It was clear to me that she had substituted a pellet of her own for one of mine and had secured possession of one of my pellets.

Mrs. G. took two of her own slates, placed them on the table,

Figure 16.
The words at the left are in Keeler's acknowledged writing, the others
are from his "spirit" scripts.



sponged them on both sides, replaced them on the chair and made noises suggesting that she had taken another slate in her lap. I here observed her looking down considerably as though reading or writing or both. Mr. G. was in the room throughout the sitting at Q. He talked a good deal, as likewise did Mrs. G. Mr. G.'s talking was especially useful at times when Mrs. G. was reading the pellets or writing surreptitiously. After a short interval Mrs. G. brought one of her slates again on the table, sponged it both sides and dried it with a cloth which she sometimes placed on the chair S and sometimes flung partly over her right shoulder. She then took a second slate and holding one side of it towards herself rubbed it as though cleaning it, then turned it over on the other slate on the table, sponged the upper surface, dried it, placed a rubber band around the two slates, turned both slates over together and asked me to place my hands upon them. She then began to prepare two more slates in a similar way. In dealing with this second pair, after she had placed the second slate on top of the first, she lifted up the top slate—but so that its under surface was visible to her—

not to the sitter—and pretended to take one of the three pellets on the table and put it between the two slates. What she did however was to bring the pellet up from below the table, take one of the three pellets on the table into her hand and place the pellet which she had brought up from below the table between the slates, keeping in her hand the other pellet which she had just taken from the table, and which was doubtless the second of my three pellets. She then put the rubber band round this second pair of slates, turned them over as before, asked me to place them in my lap with my left hand resting upon them, when after a short interval during which she touched the slates under my right hand once or twice and said that “they were at work,” (and also apparently was engaged in reading or writing below the table, and also handled my pellets again as if to press the folds more tightly together, or on the pretence of ‘magnetising’ them, but really for the purpose of re-substitution) she told me to open the slates under my right hand, when of course I found writing on the upper surface of the under slate. This writing was to the effect that I should give the full name of the person to whom I addressed my questions. One of the questions which I wrote was addressed to Fred, the Christian name only being given, and this might easily have been seen by Mrs. G. when she was pacing round the table while I was in the act of writing my questions. Taking up my nearest pellet, probably the one just re-substituted, and opening it, I added Hyde to the name Fred.

In the meantime Mrs. G. was preparing a third pair of slates as before, her regular method being to clean both sides of one slate with the sponge, then to pretend to clean on one side of a second slate when in reality she only rubbed certain portions of this side with a dry cloth, or as on one occasion, with the ends of her dry fingers only. This second slate she then turned over on to the first and sponged the upper side of it, strung them together with a rubber band, and turned them over. In each case similarly, she brought up a pellet from below and placed it between the slates, as already described, pretending to take it from the table and place it between the slates.

Her procedure thus was to get one of my pellets below the table, read it and answer the question on one of her slates drawn from the chair at her side, this slate was one of the two afterward placed

together—originally the upper one, then becoming the lower one, in consequence of the two slates being turned over, after she had put the rubber band round them. Just before putting the rubber band on, she placed the pellet between the slates, under cover of pretending to place there one of the pellets from the top of the table.

It may be worth mentioning that once at least during the sitting I heard a noise that sounded like writing; this was in the early part of the sitting before any slates had been put together; the writing which comes between the slates purports to be produced without any sound and without any pencils being between the slates.

The replies to my questions indicated no more knowledge than could be gained from the questions themselves.

My own pair of slates Mrs. G. sponged thoroughly on both sides and they lay during the first part of the sitting on the corner of the table. While the third and fourth pairs of slates belonging to Mrs. G. were in operation Mrs. G. again cleaned my slates, rubbed them with her hands a good deal on both sides, claiming that she had to "magnetise" them, and then she held them together with her hands and stood them up on their edges at her side of the table between herself and me. She held them in that position with her left hand and her right hand disappeared from view, and then I supposed that she was writing on her side of the slate more remote from me. She then turned the slates over on their edges so that they were standing on their short edges, previously they had been standing on their long edges, again her right hand disappeared from view. She turned them in this way again once more over on their long edges. I remembered these three positions but was not sure about more. At intervals she would seize the slates with both hands and rub them round the edges for the purpose of "magnetising" them. She appeared to make rather a display of her fingers in this operation as though to show that she had no pencil. Finally she laid the slates down flat on the table together. At this stage, if my supposition was correct that she had been writing, this writing was now on the under surface of the under slate; it was necessary therefore that this slate should be placed on top of the other. She proceeded to sponge the upper surface of the top slate; she then turned this over and sponged its under surface; she then drew the bottom slate out and placed it on top and sponged the upper surface

of it leaving the under surface of it untouched; the writing was now on the under surface of the top slate. She then placed the rubber band round the slates, turned them both over together and leaned them against a statuette ornament which was on the table. In due course of time the slates were opened and there was the writing running in three different directions.

On one of her own slates, in addition to the reply to my question, there were some outlines of faces, etc. These drawings were doubtless prepared beforehand. Part of the slate appeared as if it had been rubbed over with slate pencil powder, and the outlines of the faces appeared in black lines on the white ground; the method used was probably that described in *Revelations of a Spirit Medium*, pages 145 and 146. [This will be found on page 388.]

After a short interval, Mr. C. took my place and I was requested to sit in the chair which he had occupied. During the brief interval between the sittings I moved across the room and looked at the top of the chair on the right of Mrs. G.'s seat; it was covered by the large cloth which she used to dry the slates.

When Mr. C.'s sitting was over, I again took the opportunity of looking at this chair; there were six slates on it and two more unused on the table. I had three of her slates in my possession with writings and Mr. C. had four, so that Mrs. G. had at least fifteen slates at hand. Her slates measure about $8\frac{1}{2}$ x 6 inches.

The first writing which I obtained I cleaned off the slate. The other writings are as follows. We purchased Mrs. G.'s slates which contained the writing at five cents each slate.

1.

[Question between the slates:] "Patrick White, have you found that the next life is as real as this?"

[Answer] "Yes you are in the unreal we in the real life you need no proof of that. P. White."

2

[Question between the slates] "Dear Father: Can you give a message of tenderness such as you used to write when living?"

[Answer] "My dear son I am very happy to write to you today

you have done so much for us by giving us these opportunities to manifest to you. You have learned this thoroughly that to obtain the best from our side you must come to us as a child like attracts like the world over you shall have every promise we have given you fulfilled. Be patient you are doing a greater work than you realise as yet.

I am lovingly, FATHER."

3

[Question between the slates] "Dear Fred Hyde: Can you give me some reminder of your presence here?"

[Answer] [Outlines of faces] "How do you like what we have given you. Is it convincing. Fred H."

4

[On one of my own slates] (1) "I cannot write strong as yet Mary."

(2) "I don't like these slates Patrick."

(3) "Goodbye."

Concerning the messages from 'Mary,' Mrs. G. had ventured on this name in the early part of the sitting, and I had said that I had known a Mary well.

There seems to have been an attempt by Mrs. G. to produce different handwritings, but there are characteristic marks of the same hand throughout, even in the writing produced on my own slate which is badly done. Part of the writing on my slate is in blue crayon. The other writings appear to be with ordinary slate pencil. Mrs. G. sat in a rocking chair, and rocked it frequently. This rocking and Mr. G.'s talking were probably calculated to cover any chance noises she might make in opening the pellets or writing on the slates.

Mr. C. had written his questions at home on slips of paper, but he tells me that Mrs. G. requested him to re-write them on the pieces of paper provided by herself, as it was necessary to use her 'magnetised' paper. His paper was not white and had ruled lines on it. Hers was white. The pellets on the table must of course resemble the one which she intended to use for substitution. It would be very easy for Mrs. G. to distinguish her own pellet from those of

the sitter, either by some slight mark upon it or by folding it more tightly, etc.

In the *Religio-Philosophical Journal*, issue of March 12, 1892, Prof. Dolbear complains that Dr. Hodgson's proof was all "suppose" and "doubtless." So in the next number Dr. Hodgson tried to make the damnatory points very clear. He had seen Mrs. Gillett employ various trick movements, which are clear indications of trickery, because they are not natural to any *bona fide* purpose. He described some of these in his first article. It is not to be expected that the onlooker will actually see what is being concealed by a trick movement, unless it is faultily performed, for the very object is concealment. "I can myself substitute one object for another so that no person in the world standing close in front of me can see the actual substitution, though any person who knows how to 'palm' would understand the meaning of the movements of my hands and be aware how the substitution was performed." But, says Dr. Hodgson, he actually saw Mrs. Gillett, since she is not a skilful palmer, "bring up a pellet (folded note) from below the table and place this pellet between two slates. I also saw her take one of the pellets from the top of the table and retain it concealed in her hand," and had supposed that his first article made this plain. "I do not think that even Prof. Dolbear would maintain that if he wrote only three pellets and that while three pellets were lying together on the table, he saw the medium bring up a fourth pellet from below the table and put it between the slates (and it afterwards turns out to be one of his own) and at the same time seize and conceal in her hand (and afterwards take below the table) one of the three pellets lying on the table, I say I do not think that even Prof. Dolbear, if he saw all this, would maintain that he was not able to see or prove any trickery."

A gentleman was roused by a newspaper interview with Dr. Hodgson relating to the same sitting, to write to *Alcyone*, issue of March 1, 1892:

Mr. Editor:—In yesterday's issue of the *N. Y. Sun* is an account of a meeting of the Psychical Research Society in Boston, at which

the secretary, Dr. Hodgson made the unreasonable statement that at a sitting with the slate writing medium, Mrs. Maud Jones Gillett, his "quick eye detected the trickster in her methods and the exposé that followed drove her back to California." Now this seems inexplicable in view of many favorable reports of genuine phenomena in her presence and such as appeared during my experiments, and that which you recorded and published in Sept. 15, No. of *Alcyone* of your own. Why does not Dr. Hodgson make it clear what that method was which he claims to have detected, and allow others to judge of how it will apply to the facts connected with their own investigations? If you are sure of the correctness of your interesting statement alluded to above, and that you could not have been mistaken; and assuming the sincerity of the one who brings the damaging accusation, what other inference is there to be drawn, than that [to] the one whose mind is firmly set against the genuineness of the phenomena, the operating spirits will produce manifestations that will confirm his unbelief? The medium being innocent and but a passive instrument.

CHAS. P. COCKS.

Feb. 12.

[Will Dr. Hodgson give answer to this letter, in *Alcyone*? Ed.]

The gentleman also wrote to Dr. Hodgson directly, Feb. 12th, 1892. As is so often the case, he is certain that if Mrs. Gillett employed fraud with the skilled observer she at least did not with him, who had no special equipment as an investigator. The implication is that a cruel fate compels slate-mediums to time their occasional fraudulent lapses coincidentally with the appearance of qualified sitters, though they are always honest with tyros!

DEAR SIR:

Having noticed an article in yesterday's *N. Y. Sun*, in reference to a meeting of the Psychical Research Society in Boston, at which it is reported that you related an experience in slate writing with the Medium Mrs. Maud Jones Gillett, and to use your own expression, your "quick" eye discovered the method of the trickster, and the exposé that followed cause her to return to California." Now you will pardon me, dear Sir, if I respectfully ask if you will be kind enough to explain what the alleged method is by which

she can produce such apparent marvels. She was a stranger to me and yet in the two or three sittings I had with her last summer, I was convinced that it was something more than trickery that could write independently between closed slates in my presence; and answer with astonishing tests the question that I wrote, unseen by her.

If you affirm that the slates were changed, or that the writing was prepared beforehand it will not explain my case if it happened so with you.

She did not open the ballots or do any writing surreptitiously, during my sittings, so whatever the explanation may be, I should be most happy to know, as I assume that we are all honest investigators. The favor of your reply will be appreciated by

Yours very truly,

CHAS. P. COCKS.

BOSTON, MASS., March 1, 1892.

To the Editor of *Alcyone*,

DEAR SIR:

In your issue of today I observe a letter from Mr. Chas. P. Cocks concerning an extract from the *N. Y. Sun*. I was reported to have said, according to Mr. Cocks, that my "quick eye detected the trickster, [Mrs. Maud Jones Gillett] in the methods and the exposé that followed drove her back to California." This Mr. Cocks calls an "unreasonable statement." I need hardly say that my real statement did not take this form. I did say however, that I had had a sitting with Mrs. Gillett, that I had detected her methods, that the phenomena which I witnessed were tricks, and nothing but tricks, and that later the Rev. M. J. Savage had sent a friend with instructions how to detect the fraud if there was fraud and that this friend saw Mrs. Gillett surreptitiously manipulating the slates and saw the prepared message all ready. I added that I had heard that Mrs. Gillett had decamped to California. Now I cannot see the "unreasonableness" of any of these statements. Mr. Cocks will find a detailed account of what I witnessed, in the *Religio-Philosophical Journal* for February 13. Mr. Cocks may also be interested in reading an article concerning Mrs. Gillett which appeared in the *Boston Herald* for February 1. Of course if Mr. Cocks is prepared, as he apparently is, to believe that the tricks which I witnessed

Figure 17.
The words at the left are in Keeler's acknowledged writing, the others
are from his "spirit" scripts.

were produced by the "operating spirits" and that Mrs. Gillett was an "innocent" and "passive instrument," he has already got beyond the reach of ordinary or even extraordinary argument. Let me advise him to read an account of experiments in slate-writing published in Part XI of the Proceedings of the Society for Psychical Research.

Yours etc.,

RICHARD HODGSON.

HANDWRITING OF THE 5 GILLETT SPIRITS ON SLATES IN OFFICE OF A. S. P. R.

Attempts at disguise, particularly in the case of "Father" where the writing, probably prepared in advance, is even, fine and abounds in peculiar *ds* and *ys* and *gs* which are the chief dependence for camouflage. But there are relapses even in these letters to the normal styles. One other message, that of "Fred H.", was prepared in advance, that with the "spirit-pictures" on it. The others are irregular, the words widely separated, and were probably written without looking at the process.

The word "have" 4 times in "Father" script betrays the characteristics of "have" in the "Fred H." script in every letter. The other reputed writers do not have the word.

Final *S* is the same (*s*) as written by "Father", "Fred H.", "Mary" and "Patrick."

The same *m* in "Father's" and "Mary's" writing.

Initial *C* in "Father's", and "Mary's", "Fred H.'s" and "Mary's" the same.

Especially the open spacing of the letters in all the five scripts is significant.

The slant is uniform generally.

"*You*" in "Fred H.'s" script and "Mary's", and in "Father's" apart from the disguised *y* the same.

In "*those*", "*this*", "*that*", "*the*", "*than*", of "Father", and in "*M.*", "*that*", "*the*", "*that*", of "P. White", we have the same *th* (not in "*these*" of "Patrick").

5. *Bangs Sisters.*

The first witness called did not discover the particular trick, but discloses suspicious circumstances.

RUTLAND, Vt., April 15th, 1899.

MR. RICHARD HODGSON,

DEAR SIR:

Yours of the 13th inst. received this morning. In reply would say that in the winter of 1887 while visiting at the Bundy's, I had a sitting with the Bangs sisters for slate writing. I report no record of it and I immediately related my experience to Col. Bundy at whose request I had the sitting.

I cannot at this distance of time remember all of the details. It was not supposed that there was any possibility of their knowing who I was.

My name had never been mentioned before them. I had never been in Chicago before. The previous week I had attended a circle, with Mr. and Mrs. Bundy and others at the same place, for materialization, the other sister as medium, (1) but was introduced to no one there. This time I went alone. Had no conversation only to state my wish for a sitting and that I believed Col. Bundy had arranged this time for me.

She explained how I was to proceed—no one else being present—I said "I prepared my slips before coming." I had five or six. I remember only two of the names I wrote, my mother's and my husband's. These slips I had in my purse. We sat down to a common, pine kitchen table with a cloth over it. I took the slips from my purse and laid them near me at my left on the table; she sat at my right—A pile of slates were on the floor at her right side. (2) She gave me a wet cloth to wash it with—and when done I handed it to her laying one of the folded slips forward in front of

1. May and Lizzie Bangs, together with their mother, were caught in a materializing fraud in their own home in Chicago, April 1, 1888.

"May was captured and a varied assortment of ghostly toggery found on her person and in the cabinet. The trick in the construction of the cabinet was discovered. No more complete exposure was ever made, as the readers of the *Journal* already know." (Col. Bundy in the *Religio-Philosophical Journal* of June 16, 1888. The complete exposure was published in the same paper, April 7, 1888.)

The Bangs materializations suffered other onslaughts in their variegated career, besides which their process of making "spirit paintings" was thoroughly laid bare.

2. What were they doing there?

her but not close, as near to me as to her, while she put a mite of a pencil on the slate and then (3) put it below the table both of us holding it close to the top of the table, the cover falling down over our arms. After several minutes came the sound of writing—possibly three minutes then taps—meaning finished. Examined slate, scrawly writing appeared could make out—"glad to be here—glad to greet you" &c. Quite a little could not decipher—signed your father—thought there was an attempt to write a name but could not make it out. On opening the slip it read, "Dear Papa, can you tell me what I most want to know?" (4) I said "this message is well enough but is not what I want—I desire something special—" She seemed perfectly willing to try again. The same initial procedure as before—and when the slate was examined, the writing was an attempt to explain how that friends could not always do as they wished about communicating in this way, signed by the medium's "familiar" George somebody—The slip contained the name of a friend of my girlhood days—have forgotten the question. * Miss Bangs saw I was not at all satisfied and said "I will go out while you write other names and perhaps they will do better."

She may have been gone five minutes (5)—I had written one other question addressed to my husband calling him so. We took another slate going through the same process. Writing seemed to begin immediately and when finished and the slate taken up, in one corner was a beautiful, perfect drawing of a rose and the whole side covered with legible writing and signed with the initials of my husband's name and an almost exact facsimile of his hand writ-

3. Here is evidently a hiatus in the narrative.

4. The account is confused in several places. What is meant, as appears farther on, is that the sitter wrote to *her husband* addressing him as "Dear Papa," and the answering message was signed "Your father."

* I first wrote this in pencil and then remembered only two names, when copying it another name came to mind that was in the second slip.—*F. P. N.*

5. Note that the messages first written were brief and "scrawly", but the message produced after the medium had been out of the room some five minutes covered the whole side of the slate with "legible writing," to say nothing of the "beautiful, perfect drawing of a rose." The inference is plain. The rose was already on a slate in another room, and the time was sufficient to do the writing under circumstances which allowed it to be legible, after which the slate was smuggled in, concealed in the medium's skirts.

ing (6) I mean only the initials. Some expressions might be said to be like him but nothing that in anyway could be called characteristic about the message as a whole. There was no definite information—no advice nothing that I was anxious to know—To explain a little—"Papa" was my usual home style of addressing my husband and he called me "Mar-mee." The way the first writing was signed your father whom I had not addressed—the question I wrote there, (7) I began "my dear husband"—in answer I was addressed as wife—I could not explain the likeness of the signature but felt confident that this last slate had been prepared although I was not sharp enough to see how it was done nor could I arrive at any satisfactory conclusion how she hit upon the right initial (8)—but felt sure clairvoyance or mind reading played a part in it. She had sufficient time opportunity while I was reading the writing on the last slate to put aside the slate I had washed if she still retained it in her lap.

I returned East soon after and had no opportunity for further sittings—at that time Mr. Bundy had not been thoroughly convinced that they stooped to fraudulent practices but I believe he was finally.

If any of this is of value to you, you are at liberty to use as much or as little as you please.

Sincerely yours,

FANNY P. NICHOLS.

133 Grove Street.

In articles printed in his *Religio-Philosophical Journal* May 24 and June 14, 1890, and Feb. 14, 1891, Col. Bundy, himself a

6. How often we have heard this when, in fact, no real resemblance existed. Even Mr. H. Carrington remarks that the purported signature of Henry W. Longfellow produced on a Keeler slate was not unlike the genuine signature. Longfellow wrote with a back slant, a flowing round hand, with somewhat ornate capitals, and peculiar long tails below the line, his *f* being especially characteristic. The spirit Longfellow wrote with a forward slant, a cramped style, malformed capitals, and no sign of the distinctive peculiarities below the line.

7. She means that she had addressed her second note to her husband calling him by that title, and now she gets an answer naming her correct relationship.

8. Perhaps she inadvertently mentioned them in the interval between the two writings and forgot the fact after the sitting. Explanations as simple have proved to be right.

Spiritualist but a critical and exacting one, gave evidence of slate-writing fraud committed by the Bangs group at a sitting given to Hon. A. B. Richmond. The confession of Graham, one of the confederates, was also published. Graham afterward attempted to "retract" his confession, but Col. Bundy obtained from May Bangs a letter which he had photographed.

CHICAGO, August 4, 1890.

**** In justice to all I wish to state (notwithstanding I have for her [Lizzie's] sake said to the contrary) that all Mr. H. H. Graham has said about the Richmond slate-writing is true, except that it was Lizzie Bangs, not I, who gave the sitting to Mr. Richmond, as he well knows and is no doubt willing to state. The trick was done by her exchanging his slates for the ones Mr. Graham prepared.

MARY E. GRAHAM,
MAY E. BANGS [née].

At this time May Bangs was professing to be on bad terms with her sister, Lizzie, not even allowing her in the house. But she must have made up for when, some months later, the gang was again caught in a materializing fraud (see *Religio-Philosophical Journal*, June 13th, 1891) it was May who was in person acting the spirit.

The reader who wishes more proof than above may consult Hereward Carrington's "Personal Experiences in Spiritualism," pages 77-87. Or, better still, because the exposure is more complete, he may consult the *Journal* of the English S. P. R., X, 5-16, where the Rev. Stanley L. Krebs describes how by the use of a small mirror he actually saw the writing proceeding beneath the opposite ledge of the table, and found opportunity, while the Bangs woman's back was turned, to examine the wedge in use to pry open the tied slates.

Mr. H. F. James (letter to Dr. Hodgson, Sept. 2, 1892) had some acquaintance with the slate-writing of Mrs. May Bangs Graham through the testimony of others (he sat but got nothing whatever himself) and was puzzled by some of the statements

made to him. But he remarks, "In the slate-writing, which is Mrs. Graham's great card, nearly all questions written are answered, but not one single thing volunteered."

Delavan Bates (letter to Dr. Hodgson, Apr. 24, 1901) sat with one of the Bangs sisters, and was impressed. He says, "I will venture the assertion that the ablest mind in Chicago could not have given as intelligent replies with the letters open before him in the same length of time." Length of time from when? Perhaps from the time when he supposed that the writing began. He states that she "went to the door" twice to speak to persons outside, before the messages were received. What was her real errand? Mr. Bates recognized that she had an opportunity to write at these times. And if the evidence of spirit communication were generally coupled with swiftness in getting messages through we might more easily credit his opinion that "the ablest mind in Chicago could not have done the trick so quickly." But there is no evidence that this is the case. On the contrary, accredited communications through a medium are not apt to be glib and speedy.

As Mr. Bates does not give the text of the notes which he wrote and the replies we cannot judge whether the latter were as remarkable as he thought. I have heard stories of slate-writing replies which could not be accounted for by the information contained in the notes, but on being shown the set afterwards have convinced the sitter that all in the replies which so impressed him was in the notes, or inferrible from them, or favorably interpreted by him when, if the facts had been otherwise they could have been construed in another way to suit. An instance of the kind is found in an oral remark by Mrs. Graham, "They say he is on the other side," which Mr. Bates admitted was true, as the gentleman referred to was still in the flesh. But the term "other side" usually means spirit side as "this side" means the mundane sphere, when a medium uses it in her own person. If the gentleman had been dead Mr. B. would have replied "Yes, he has passed on," and would probably still have reported the remark as evidential. Delavan Bates (letter to Hodgson, Apr. 24, 1901) says of Mrs. May Bangs Graham, "she sat on the opposite side of the table part of the time." They all do.

In 1890 a gentleman named C. H. Horine, of Chicago, issued

a challenge to Dr. Richard Hodgson to submit a slate-writing test, which challenge was accepted.

In consequence a couple of slates were purchased, firmly wrapped in stout paper and elaborately fastened with seals. These were sent to the office of Col. John C. Bundy, editor of the *Religio-Philosophical Journal*, in Chicago, and there delivered to Mr. Horine, to whom the arrangements were perfectly satisfactory. But the latter was later obliged to report as follows:

“After visiting several independent slate-writing mediums in this city I have to report that with one accord they positively refuse to have anything to do wherein John C. Bundy has any connection. I submit a letter written by Lizzie Bangs which reflects the feeling of all I visited.”

Note that none of the mediums complained that the secure sealing of the slates spoiled “conditions.” How could they, when spirits can get into slates tied and screwed together, as they all claim while manifesting no eagerness to have such precautions taken? But they would have nothing to do with any test connected with John C. Bundy, although Mr. Bundy’s connection was merely a casual one, Dr. Hodgson was the principal in the preparation of the particular experiment. And what was the matter with Col. Bundy? Simply this, that he, while a believer in spirit communication, was not a credulous one and had done much in the way of exposing and denouncing spiritualistic frauds. Of course it was the naughty proximity of Bundy to the test, and not the elaborate seals which disturbed them!

The letter of Lizzie Bangs, often exposed as a fraud, is a gem in its way:

CHICAGO, June 12th, 1890.

MR. C. H. HORINE,

KIND SIR: Yours of the 11th inst. just at hand, in reply will say that I have not had one moments time to devote to the prepared slates left by you last week, and do not think I can give it my immediate attention. There are some objections in reference to them which I will explain to you when you call.

I believe you to be perfectly sincere in your desire to obtain these results, also between you would carry out your agreement as far forth as it was within your power. But my experience with John

C. Bundy has been such that I would not trust him or his colleagues one Hundred part of an inch. To be frank with you, I must say, that I positively decline to have anything to do with any arrangement that his or his friends name may be attached to. Would be pleased to have you call at your own convenience, at which time I will more fully explain this all important matter to you.

Respectfully,

LIZZIE S. BANGS.
47 Campbell Park—City."

Here is the twisting of a mouse caught in a spring trap. At first the lady explains her failure to meet the test, which she does not for a moment admit has any unfairness or difficulty in itself, by her having been so very busy to attend to what she later calls an "all important matter." Then she says that she does not think she can give the matter her immediate attention, leaving the inference that later, when other business becomes less brisk, the "all important matter" may receive attention. But then she says that she will be frank, and the fact is that she won't attempt to produce writing in the sealed slates at all, so there! since the horrid Bundy is interested in the matter, for she has had experience with him. And indeed she had, for he, the Spiritualist, had thrown the fierce light of publicity upon her impostures. Granting that she and the other slate-writers did not like the doughty editor, I rather fancy that those formidable seals were not unrelated to their disgust. The slates, with seals intact, are still in the archives of the Society.

6. *Henry Slade.*

It was in the neighborhood of 1900 that the Rev. Stanley L. Krebs had the sitting with this celebrated slate-writer to which we give precedence. So far as I know, it has not hitherto been printed:

Known the world around, noted as the most famous slate-writing medium on this planet, unique and unrivaled in his department of Spiritism, stands Dr. Henry Slade.

This man is a remarkable individual from whatever standpoint he is viewed. If the wonders he performs are exactly what he claims them to be, then he is one of the most extraordinary thau-

Figure 18.
The words at the left are in Keeler's acknowledged writing, the others
are from his "spirit" scripts.

maturgists that ever appeared in the world's history; but if he is an impostor, then he is king of his kind, the most successful conjuror and illusionist that ever lived.

He has traveled around the world; exhibited his so-called occult powers before the crowned heads of Europe and the uncrowned heads of America; has had these powers investigated by some of the keenest scientific savants at St. Petersburg, Berlin, Leipsic, and elsewhere, and has filled the heads of thousands of ordinary folk (at \$2 per head) with wonder, astonishment and awe.

He claims that a small bit of slate pencil placed between two slates that are firmly held together by himself and the sitter, above a table in plain view, is moved about and made to write messages by the "spirit power" of a dead man who in earth life was known as "Dr. Davis." The *modus operandi* seems very simple, open and free from fraud, and he has impressed nearly all who have sat with him either as a genuine and wonderful means of communicating with discarnate acquaintances across the river of death, or else as a marvelous new power discovered in nature.

The writer was delighted, therefore, when he landed at a popular summer resort and found the "Dr." there too, occupying a comfortable cottage, and by his shingle displayed conspicuously on the front door offering the public the stupendous privilege of securing a written message from the other world for the small sum of \$2 a message. I immediately engaged a sitting, and went, not anticipating the rich find I got, but filled instead, (I must confess it), with a semi-superstitious awe as I called to mind the remarkable history and all the mystic wonders I had read of this occult professor in whose unique presence I at last found myself seated.

This was at 10 A.M. He began by handing me two of his slates. He then deliberately CHANGED THEM. How? By passing them under the table, "to develop power," as he said, and then picking up two other slates of same style, frame, size and appearance from a whole stack of them that was concealed behind the white lace curtains of a window that reached to the floor just back of his chair and within easy reach of a person sitting on it. Before he did this he had given me another slate to examine, in order to cover up that movement of his when he reached for the second pair of slates. I pretended to examine it, but really was watching him *in my little lap glass*, by means of which I SAW HIM PICK UP THAT SECOND

PAIR OF SLATES and drop the first pair, which I had cleaned. We then held this second pair of slates between us on their edge, or vertically, on the table top. After awhile he felt a strong current, that I was strongly magnetic, would make a good medium myself some day, &c., &c., and that we should soon have writing. "Dr. Davis, can we have writing? Can you write for us?" he asked of his "guide." Three raps. Soon thereafter there was a sound of scratching heard in or around the slates somewhere. Let me say right here, in its proper connection, that this sound can be produced by a spring concealed in the hand holding the slates, or by the finger nail, or a piece of palmed metal. In order to see whether such was the method employed in this case I asked Slade whether he would object if I were to place my ear against the slates to hear the sound more distinctly. This was my pretext. But what I really wanted was to get my eye over the top edge of the almost vertical slates and thus see the underside or the side turned away from me and toward him, the SIDE WHERE HIS HAND WAS, or rather where the four fingers of his left hand were, the thumb being visible on the side towards me. He said he had no objection to my placing my ear there. So I stooped over and placed my right ear against the slates, and after holding it there a moment or two, slowly, so slowly that I thought he would not detect the movement, commenced to move my head upwards to the upper edge to see what those four fingers of his were doing on the hidden side of the slates. But he was on the alert. This evidently was a dangerous movement on my part. He detected it at once, and so as my eye approached the edge, which was the critical point, he LOWERED THE SLATES: lower and slowly lower they went, as higher and slowly higher moved my eye, until finally the slates were almost flat on the table, I saw it was useless to proceed, and so desisted. Three raps soon indicated that the "spirits" had finished their job. He handed me the slates, which contained a long message from "Dr. Davis," telling me that facts would knock out my doubts, that I should continue to investigate, &c.

And thus was this wonderful "spirit-message" secured. The reader can easily see and understand the fraud and its secret, namely, this: The message was written beforehand on the slates, ready for any new investigator that might happen along or else specially prepared for me as I had told him when I made the engagement

the day before that I was skeptical. These prepared slates were then substituted for the two he originally had handed to me for examination. The sound of writing was produced in the manner before described. The substitution I saw in my lap-glass as plain as day.

After this he picked up a new slate, just one, and said he thought he could get answers to any short question I might ask, and requested that I should frame my questions in such a manner that a categorical "yes" or "no" would form a sufficient and sensible answer. So I wrote in large letters, "will M.K. communicate with me through you?" and handed him the slate which he at once passed out of sight under the table "to develop power", commencing at the same time to talk, and cough, and hem and haw, and clear his throat and make an incessant noise. I immediately gazed down into my little glass and SAW HIM DELIBERATELY WRITING SOMETHING ON THE SLATE (the coughing, talk, &c., being intended to cover up the noise made by the slate pencil), and in a moment he handed me the slate again. "She will later" was the message he had written—thus trying to get another \$2 sitting out of me.

He then spat on his fingers and rubbed it all out, and handed me the slate to write another question. "Shall I go to C. or remain in R.?" I wrote in VERY SMALL LETTERS. He took the slate, under the table it went, on his knees there, the hemming and coughing again commenced, and so DID HIS WRITING which I again saw in my snug little lap-glass, and when he returned me the slate there stood the mystic (!) words, "You will." Highly satisfactory and definite, wasn't it, as an answer to my question?! The fact is as before stated, I had written the question in such small letters that the partially blind "Dr." dared not take too much time to decipher it all, dared not look down so steadily and sharply, and so must have contented himself with answering the first part, "Shall I go to——?" risking the rest!

"There was one hiatus in each sitting" writes J. E. Williams in "Suggestive Therapeutics" for Nov. 1899. "At some point there was a moment of time in which the slates passed out of my sight and out of my hands. I think it was after trying them on top of the table awhile that the medium [In his case Miss Bangs; but his remark applies to Slade as well] said, 'Let us try them under the

table,' and withdrawing them from my hand, would put them under the table, and during that transition I would lose them. If there was substitution it was at this point." Exactly so, I say, and had Mr. Williams thought of using a mirror at this critical point and during the entire séance, he would have seen distinctly what he here wisely and rightly surmises. It is at this point of disappearance that substitution of slates previously prepared is made, or the writing of "yes" and "no" and other short words or sentences is executed.

This was all the "slate-writing" I cared to have from Dr. Slade's spirits.

Mr. Krebs also discovered, by using his handy little mirror, how Slade operated a "mysterious needle" which was supposed to move by spirit power. But every time it moved Slade's foot rose until it almost touched the under side of the table. Doubtless the needle was magnetized and there was iron in the make-up of the shoe. The naughty Mr. Krebs and a friend also revealed the secret of the mysterious rapping cigar box so that on the evening of the same day they performed the trick themselves before a hotel audience. He reported both experiences in detail, but they have nothing to do with slate-writing, except to prove yet more conclusively that the most celebrated slate-writer of his time was an all-round fraud.

Henry Slade gained greater note as a slate-writing medium, in his time, than P. L. O. A. Keeler has done, though probably he was not more clever. Slade refused to have more than three of the Seybert Commission present at a time, and also refused to use their sealed slates. Several sittings were had, and of course much that was significant passed undetected, but enough was observed to stamp the performances as fraudulent. Surreptitious substitutions of slates were detected, the medium's finger was actually seen scratching on the under surface of slates in order to simulate the sound of spirit writing (the actual writing having been done before this began) and the mechanics of the whole process was worked out (51-75). Besides this, Dr. Furniss accidentally (?) tipped over a pair of slates leaning against the table, disclosing a prepared "message", to the dismay of the medium, who snatched up the slates, and with back turned to the company washed off the writing.

It may be thought that Slade must have believed in his own powers to come before the commission at all, but it should be remembered that success in fooling many generates confidence, besides which, a man with mercenary aims might think that \$300, the sum he actually received, was worth taking a risk for.

Mr. J. W. Truesdell ("Bottom Facts of Spiritualism") also caught Slade in one of the tricks with which he diversified slate-writing, simulating the touch of a spirit hand with his foot. He also discovered, before the sitting began, a slate already loaded with a message, and managed to add another message of his own composition, "Henry, look out for this fellow; he is up to snuff," signing the name of the deceased wife of Slade, who was considerably astonished when he read it. ("Modern Spiritualism," Podmore, II, 216.)

In a letter to Dr. Hodgson dated March 17, 1892, W. S. Davis, who became so successful an amateur conjurer that he gave cabinet exhibitions of physical phenomena which thrilled the Spiritualists of Brooklyn, has this to say of Slade:

"I saw him write on a slate by using a small mirror resting on my knees. At another time, a slate came up at the opposite side of the table. I pushed my foot out in the direction of the slate, and kicked the calf of Slade's leg. Slade pulled his leg in and the slate fell to the floor."

Henry Ridgely Evans, an authority on magic and kindred subjects, explains as were explained to him the slate-writing tricks of "Dr." Slade, the most noted American medium of this class in the last quarter of the 19th Century (*Spirit World Unmasked*, pp. 46-62).

Here is the letter of a believer in Slade, from the *Religio-Philosophical Journal*, May 30th, 1891:

To the Editor: Having previously informed Dr. Slade by letter of my intention to call on him April 3rd, when I hoped to witness some of the extraordinary phenomena said to occur in his presence, when the day arrived, accompanied by a friend, and taking with me two new slates, we repaired to Dr. Slade's residence about three o'clock in the afternoon. After some minutes passed in conversation, Slade proposed that we take seats at the table; he at one end, my friend at the other, while I was at Slade's right at the side. Immediately on our hands being joined on the top of the table, raps

came on the table and on Slade's chair. In reply to the question, "Will Dr. Davis write something?" three raps were given. Slade then took one of the slates and attempted to hold it under the corner of the table, remarking at the same time that the forces were very strong, which was soon demonstrated by the slate and frame going to pieces as if crushed, the fragments except a few crumbs and a piece of the frame that remained in Slade's hand, falling to the floor. The second slate (which was one of my own) met with the same fate as the first. When broken they were touched by nothing except Slade's hand, being in plain view. I was looking at them when the phenomena occurred. (1) He then attempted to hold another slate in the same position, but was unable, so laying it upon the table he placed another over it with a crumb of pencil between the two. Taking them in his left hand, he turned them up so the edge of both frames rested on the table, when immediately a sound as if the pencil was writing was heard, which continued for some time, closing with three raps. (2) In the next attempt a slate was placed over a bit of pencil lying on the table, when Slade directed me to place my left hand on it. On doing so I could not only hear but feel the vibrations as the pencil wrote on the under surface of the slate. Slade then enclosed a bit of pencil between two slates which were held in his left hand extended above the table toward my friend, who was requested to take them in his right hand, the slates standing on edge. While thus holding them, what was written is shown on photo. Slade then placed his right hand on the back of my chair and directed my friend to look under it. He then asked that I be lifted, when my chair was suddenly raised several inches

1. The breaking of slates to impress sitters with the dynamic powers of the unseen intelligences, was a favorite trick of Slade, and Keeler sometimes does something of the sort. It is a very easy trick, though practice is required, and considerable by-play, to make it plausible. The medium is on the opposite side of the table from the sitter. One end of the slate and the medium's hands are in plain view. But the other end is not seen by the sitter, and that is held firmly between the medium's knee and the table, and the slate is broken by a downward pressure on the corner across the knee.

2. Of course there are hiatuses in the description. The writing may have been done previous to standing the slates on end, but some mediums have had the audacity actually to write on side of the slate nearest them, and afterwards under cover of some hocus-pocus pretext manage to reverse the slate and actually have been undetected! Keeler evidently got his idea of three raps, as a signal that the spirits have finished writing, from Slade.

from the carpet, held for some seconds, when it came down with a thud. (3)

HERBERT O. GENTRY.

In the *Religio-Philosophical Journal* of May 16th, 1891, a correspondent, James Emery, tells of his experience with Slade. As to the slate-writing he was of the opinion that "the doctor" had lost much of his power, and was inclined to substitute one slate for another. "In fact I am quite sure that he prepared beforehand for me a slate which fell into another person's hands. It was signed with the name of a dear friend of mine and apparently addressed to me. But the person whose name was signed died before the person receiving it was born. I noticed, too, that the handwriting was that of Slade, by comparing it with the handwriting I had in private letters from him while he was in Bangor." But Mr. Emery was puzzled by once seeing the pencil in the air. Since he does not intimate that it was otherwise than seen falling, it probably had been flung up. He also felt mysterious touches on the leg, but these, as we have seen, Slade knew how to make with his foot.

7. "Dr." D. J. Stansbury.

The following correspondence explains itself. Stansbury claimed to get writings between securely-sealed slates.

BOSTON, MASS., Mar. 28, 1891.

F. P. AINSWORTH, Esq.,

DEAR SIR AND BRO:

I am unable to obtain any writing on your slates after three attempts, and herein respectfully return the draft (\$3.00), and hold the slates subject to your order.

Regretting my inability to assist you,

I remain very truly yours,

DR. D. J. STANSBURY.

(Dictated.)

[Mem. I sent slates and check Mar. 24.—F. P. Ainsworth.]

3. I do not know how this was done, nor do we know what was actually done. Slade's hand, it is stated, was on the back of the chair. While the other witness was occupied below, the medium may have simply tilted the chair backward, and the witness, feeling his feet leaving the floor, and under the influence of suggestion, may have fancied complete levitation.

ONSET, MASS., July 29, 1891.

FRIEND AINSWORTH:

I was yesterday influenced to hold your slates again, and to my surprise I heard the writing. I send them to you in the hope that something good is written. The Guide says they had some difficulty in getting under the paper which you had fastened in the corner of the slate—you will understand what they mean. In moving down here from Boston one corner of the slate got broken, at least I noticed a crack and suppose that was the cause. The Guides say they have done the best they could at the present time. My health is improving.

Yours as ever,

D. J. STANSBURY.

J. P. AINSWORTH, *Postmaster*,
No. AMHERST, MASS.

July 31, 1891.

DOCTOR D. J. STANSBURY,

MY DEAR SIR:

I am in receipt of yours of 29th and the slates by express. I do not know how properly to express my feelings under all the peculiar circumstances.

It is my rule of life to believe others as honest until I find they are not, and I have had confidence in you until now, notwithstanding the prejudicial statements which I have read coming from sources claiming authority. I have hoped they were based upon error instead of fact. But I am compelled to say that this test of mine with you forces me to the conviction that you cannot be an honorable gentleman. Microscopic examination of the seals plainly show them to have been tampered with—indeed so does careful use of the eye alone. The written names and questions which I securely fastened between the frames have been broken from the fastenings, and several peculiarities about the messages plainly demonstrate that they are written by a person ignorant of the facts necessary to proper replies.

My purpose in this experiment was not so much a personal or selfish one as for the good of our cause and I not only hoped but expected to secure evidence which I could place before the Public as to the genuineness of the phenomena under absolute test con-

Figure 19.
Had the "spirits" all attended the same writing school?

ditions, to attract the attention of sceptics and compel conviction of the truth. But I see that if I make anything public in this case I must declare the whole sad truth, and as yet I am undecided as to the wisdom of so doing—"To err is human, to forgive divine." I freely forgive you so far as I am concerned personally and shall always regret that I could not retain my former regard for you as a gentleman, and my confidence in you as a medium. I should think you would feel as though you were living over a volcano liable to break out any time and bring ruin and desolation to yourself and your family. I can scarcely convince myself that any sane man would dare to pursue such a course as my experience with you indicates that you are following, for certainly this cannot be your *first case*. But, my dear sir, I hope it may be your last. Better abandon all mediumship at once than to suffer it to be loaded down with this incubus of deception which must rest like a nightmare upon your conscience and cause you days of weariness and anxiety and nights of self-reproach and moral abasement at the bar of your own soul.

I write in all kindness and charity, and if I have said anything which you would not have said to me had our relations been reversed, I am sorry for it. I could not say less, and I hope there will be no need for me to say more.

Yours very truly,

F. P. AINSWORTH.

The slate-writer's reply, conceived in the spirit of one of the early Christian martyrs, says:

"One thing is very evident—the spirit world does not intend that you shall convert the sceptical world at present, at least through my work",

and adds the illuminating and somewhat amusing observation,

"I could cite instances of spirit power and eccentricities compared to which, the removal of a piece of paper or the breaking of a seal would be trivial."

8. *Mrs. Charlotte Herbine.*

The following report favorable to the claims of Mrs. Herbine, was written to Dr. Hyslop by Frank C., of Beaumont, Texas, March 30th, 1902:

Your favor of March 26th received. The experiments you mention were conducted, most of them, some five or six years ago in Indianapolis, Ind. I cannot give a detailed account of them now as there were so many absolutely unexplainable things so far as I could see that it would be impossible for me to recollect a hundredth part of it. In answer to your definite questions will say that:

1. I lived in same city—Indianapolis—but in different part some four miles away and cannot see how she could ever have even heard of me. (1)

2. I made no arrangement for the first experiment but simply went to the house and within a few minutes was sitting with her.

3. I made the arrangement to sit after coming unannounced to the house. She asked me if I wished to use slates of my own and if so go to a drug store and come right back. I went to a nearby drug store and got a double folding slate and within five minutes was getting writing on the inside of it in broad daylight.

4. My name was not given to her the first time. (2)

5. The slate the first time was mine bought then and there as above described. After that I always made it a point to take my own slate which I always took home with me—never leaving them in her house.

6. I sat with her probably 40 or 50 times usually an hour each time—always in daylight and without curtains or covers or anything of the kind. The writing came inside while I held the slates and looked at them. (3) The writing was usually coherent and definite and very hard to explain on any other basis than the one claimed.

7. As to what I could see and what not. I could see the slate as I held it in my hand. (4) Also could see Mrs. H. and her

1. This made no difference if his name was signed to the notes written to the spirits. Nor are we told that anything relevant to him was received in the first message, so the fact that it was unknown would be inconsequential in connection with his statement.

2. He probably means that he did not orally disclose his name. But if he signed it to his notes and the medium read these, it was all the same. Note that she requested Dr. Hyslop to sign his name.

3. That is, he held the slates while he supposed, from the sound, that the writing was being done. As usual with sitters, this was to him very convincing, since he did not dream that the writing was previously put upon the slate and that the sound was produced by other means.

4. Of course he could. Nor did the medium object to his looking with all his eyes, *then*.

hands, one of which usually rested on a little table without curtains and the other usually grasping the slates—all within plain view of my eyes. (5) She always put a little piece of pencil inside the slates or I usually did myself—and this pencil I could hear very plainly as it ran around in the slates writing. It usually wrote on both sides of slate. (6)

8. I have only been to see her once in five years however and that was during the past fall. At that time I told her I wanted to put the thing to a harder test than ever before and therefore wished to place the slates under my feet in plain view. She consented and I did so with the result that I got the slates filled not only once but many times. (7) To further test it I at this time waited until I got the slate under my No. 9 shoe, then asked questions. She simply touched the slate with her shoe toe, both her hands being in plain view in her lap. The little pencil commenced moving same as when she touched slate with her hands and filled both sides as usual. If I know anything I know that she did not do it by any sleight of hand or foot or by any means known to common mortals. (8)

I feel that I cannot be accused of being a sentimentalist or a person who should be easily fooled by these things. I have been in the lecture bureau business for years, managing all kinds of lectures, concerts, etc., among others several magicians, and have often been behind the scenes with magicians and helped them with their work and understand practically all their tricks. I am now trying to hold down one of these wonderful gushers which occupies all my energy. (9) Please don't quote me publicly without

5. It is what occasionally took place which is particularly important, rather than what "usually" was the attitude.

6. He probably means on both the interior sides, though there are ways of writing, unnoted by the sitter, on both sides of the same slate.

7. After a number of years he reports that he proposed the test. The probability is that his memory errs and that the proposal was made by Mrs. Herbine herself as this was a favorite feat with her.

8. It is to be suspected that the witness found out more than he was intended to when he discovered that the medium's toe touched the slate. By joggling and rubbing on the rim of the slates the adept toe could produce the illusion of writing being in progress.

9. Unfortunately, experience with lecturers, gushers, or even magicians unless their work included slate-writing, does not necessarily give an insight into the methods of this class of mediums.

further communication, but if I could see you I could tell you much more.

Very truly yours,

FRANK CALDWELL.

Here again is a statement favorable to Mrs. Herbine. It was sent to Dr. Hyslop by an Indiana editor, March 5th, 1900. The reader will compare with Dr. Hyslop's report, especially in relation to the "conversation."

MY DEAR SIR: I have been much interested the past year in reading extracts from your reports of séances with Mrs. Piper, the Spiritual medium, and notices that have appeared in the papers in regard to the same. I have been investigating the question the past year or two in the interest of a Club here to which I belong, and have had some experiences which I think are as remarkable as those noted in your reports. I had five sittings with a lady at Indianapolis making a record of all that occurred which I have preserved in type written manuscript. About half of the messages were written inside of folded slates, and on blank paper enclosed therein. The remainder was inarticulate conversation as in a distinct whisper. In that way I conversed with numerous of my deceased relatives about matters, etc., known only to the departed and myself, and of some things I knew not of. Deception or col[l]usion on the part of the medium was impossible. At each sitting conversation was carried on with numerous of my friends, almost as easily as with living persons, and of whom the medium knew nothing. (1)

The favorable reports, while they hardly impressed Dr. Hyslop, as his letters to Dr. Hodgson show, induced him to undertake a sitting.

INDIANAPOLIS, INDIANA.

May 10th, 1902.

MY DEAR DR. HODGSON:

I have heard many stories of a Mrs. Herbine here and have reported to you one or two of them in the letters of other persons.

1. This is said in all probability, judging by other known cases, on the assumption that the notes written to the spirits by the sitter and placed on the table were not read by the medium.

I have also two letters of two brothers on some experiences with her. These induced me to investigate her as I was passing through the city. She is a slate writing "medium." My experiment with her this morning is not worth reporting scientifically except as clear evidence of conscious fraud. I was unable to take notes and of course cannot report the case as it should be done. But my experience in these things enables me to report certain facts which are not usually noticed at all in affairs of this kind. I played my part as a "greenhorn" and did exactly as I was told showing no scepticism in the matter. The result was that in ten minutes after we sat down I saw how a part of the work was done; and I became yawning tired of the thing long before it was over.

I bought four slates yesterday in a large store here, with cloth rims and hinged together so that they would fold into two closed slates. I took them with me this morning and went to her house reaching it at 9:15 A.M. I did not give my name. When I asked for a sitting she objected saying that she rested on Saturday and Sunday and that she never sat on these two days. I besought a sitting on the plea that I was simply passing through the city. She said she could not give it for the usual price for which she sat, namely, one dollar, and that she would have to ask two dollars and was reluctant to do it at that. I indicated that I did not object to her price, and as she said that she had engagements for Monday, Tuesday and Wednesday, I finally obtained consent.

After a few minutes waiting in the parlor while Mrs. Herbine went out of the room for some purpose we went up stairs to her regular room. I waited there while she again went out for a few minutes. There was a table with folded slates on it and few pieces of pencil lying on it and a writing pad. She noticed that I had brought slates with me (wrapped in a paper and tied) and asked if I preferred them, I replied that it did not make any difference and that I had brought them fearing that she might not have them. My slates were unwrapped and cleaned by myself with a piece of linen towel on the table dipped in a glass of water, and then dried with a piece of paper taken from her writing pad. She then asked me for a knife to sharpen a piece of pencil about two inches long. I gave the knife to her and she sharpened the pencil. *I did not see what became of the pencil*, because I was asked to write the names of several persons I wanted to hear from on a slip of paper which

I had torn off my own pad taken with me and the piece of pencil was not watched. The slates were opened and stood up on the edge of the table near me to shut off her vision from my writing. She did this herself. I wrote below the edge of the table out of her sight, (even if the slates had not shielded her vision from my hand) the following names and signed my name (in pseudonym). She had asked me to sign my own name. But the list of names was as follows, just as I wrote them. I enclose slip.

MATTIE GEORGE,
BENNIE JUDAH,
ROBERT McCLELLAN,
HENRY LYELL,
JAMES HERVEY.

She asked me to fold the slip over each name. I did so in the manner indicated by the lines and when she saw the pellet she said it was wrong and then said to fold it but once. I did so, and placed it between the slates. She then took the folded slates, leaving the other pair on the table at my right, where they remained until after I received writing on the first pair. She pulled the table up close to herself and asked me to sit close to it, after telling me to examine the underside of it, which I did and saw nothing suspicious, though I actually had no time to examine it carefully and did not wish to suggest any suspicions by a careful investigation. She then took the slates between which was the list of names and held it under the table in her right hand, her left being free and now on the table and now in her lap, or where she chose to put it, though I marked no suspicious movements of it. Nor could I detect any muscular movements in the right, though the important thing to remark is that my determination not to betray my scepticism and to play the innocent fool prevented me from scrutinising the situation as closely as I might have done.

I was asked to place my hands on the top of the table and to keep my mind off the names written just as much as possible. I obeyed, and we engaged in conversation now on the subject and now on various matters. There is no importance in this except to note that it was calculated both to distract attention from what she was really doing and to conceal all noises of what was going on out of my sight.

To make a long story short I got a message on the slate after two or three failures, Mrs. Herbine having reiterated the statement over and over again that she was not always successful. I explained why this would be the case in the good old fashioned spiritualistic way! But the message was "I am here. Mattie George."

This was rubbed off and she then took the slates and threw them down on the floor under the table and asked me to put my foot on the top of them. I did so. But remark here, I cannot recall all the incidents immediately preceding the throwing of the slates on the floor. I merely remember that at a previous stage of the experiment after she had failed to get writing she took out the slip of paper on which the names were written and handed it to me. I put it in my pocket. I am fairly certain it was not between the slates this time, and any one who knows the trick knows this was not necessary now. But the point to remark is that I do not recall what was done or how long the slates were held by her before throwing them on the floor. Our conversation kept my attention busy and my memory of the matter is not worth as much as is desirable.

After awhile I felt a distinct tick repeated over and over again under my foot on the slate. She asked me if I felt it and of course I replied that I did, showing all the supernatural interest in it that I could. After some minutes, she reached down and picked up the slates (out of my sight) and immediately handed them over to me. I opened them and there was written on one of them a signed message which I have forgotten, but it was something like: "I am glad to be here Bennie." I forget it because it was at once rubbed out to go on with the experiment.

Later I got the following messages preserved on both sets of slates written while Mrs. Herbine held them apparently under the table and engaged me in conversation.

"I am very glad to—come I am so hppy [happy] and gld [glad] to come to you. I am glad to help.—Mattie George."

"I am with you and anxious to help—my boy also.—Robert McClelland."

"My will.—Robert."

"Love to all.—Bennie."

"This is, all.—Coulter."

There was a great deal of byplay on her part. She was constantly "getting impressions," some, nearly all, of which I found a

meaning in as you always can. This helped her to get one of the "messages." Then she would carry on a conversation with the "control" or "spirits", asking questions and *receiving answers in whispers*. They pertained to getting rightly the names of the "communicators." I had every evidence where the whispers came from, but I never heard a single whisper when looking at Mrs. Herbine, and I avoided doing this in a scrutinising way. She would constantly ask me to keep my mind off the names, and I soon found that the only way in which I could keep my "mind off" was to *look away from her*, and every time that I did this the whisper became distinct. Once I yawned and stretched purposely and the whispering of the name *Judah* was very clear. The same occurred with the name *Henry Lyell*, which she spelled as "*Lyle*."

This needs no explanation. The point is transparent.

"Mattie George" is the name of a lady acquaintance of mine at college. She is still living. "Bennie Judah" you know as a Piper communicator. "Robert McClellan" you know also as a Piper communicator in my sittings and Report, "Henry Lyell" (no one knows how he spelled it) was a negro who used to work on my father's farm and I think is dead, I know nothing about him now.

Very truly,

J. H. Hyslop.

9. *Mrs. Mott-Knight.*

The following is from a gentleman whose name cannot be given. People are often afraid to have it known that they even have curiosity about such matters, lest it affect their business, profession or social standing.

Mrs. J. S. Holmes and self called on Mrs. Mott Knight. I purchased 4 slates on way.

Puerile performance.

Small table, perhaps three feet long 1½ feet wide, cloth cover drooping on each side most of way to floor. She told us to write questions on slips of paper, which she tore up to right size for us. Mrs. H. wrote on one, and I wrote on two, as accompanying. Mrs. Mott K. took two of slates and held them under table and asked us to hold them on our side. The slates were not kept together by her,

**Figure 20. (See pages 391, 488.)
The Unequal Combat—A popular artistic theme.
(Photographed from tracings.)**

not against the under surface of table. Saw her looking down. No special dexterity of any kind required. Writing on upper surface of each slate. I heard her writing occasionally at times when the writing was supposed not to have begun. She moved the slates about a great deal and apart from one another referring all these movements to the strength of the influence. She also held the slates alone for a short time, to magnetize them. Finally she brought the slates fairly well together and against the undersurface of table, and asked us to put hands under them. At this time one of her hands was helping to hold slates, the other in sight on top of table. She then imitated sound of writing and it was at this time apparently that she wished us to suppose the writing was being done. Ostensibly, no pencil was used but I noticed that she held something in her hand, or had it attached to her finger ends—as she kept her fingers doubled up out of sight, in one hand I also observed her lay something from this hand or perhaps pocket on her lap, out of our range of vision, and she then used her fingers freely.

The 1st experiment 2 slates.

The 2nd experiment 2 slates.

The 3rd experiment 1 slate.

An exchange of letters took place between Mr. G. H. J. and Dr. Hodgson, and some straws appear to show which way the current runs.

Madison Avenue,
NEW YORK, May 8/95.

DEAR DR.:

Excuse my bothering you? I am a little puzzled and am in hopes you might aid in solution. Last Sunday, May 5/95, I was invited to sit—4:30 P.M. on the platform Meeting 1st Society Spiritual to act as Committeeman, together with five others, three ladies and two gentlemen besides Mrs. Mott Knight slate writing medium. We sat at a small table 3 x 2 ft. top $\frac{3}{4}$ " thick covered with a dark cloth which hung down two ft. on each side. The medium washed the slates, placed one on another, three in all and put them under the table. Five minutes thereafter she asked me to place my hand under the table, her other, together with all hands, were in sight on the top of the table, near a large window from which the light

illuminated the scene above and around the table. Her hand and fingers did not move while my hand was pressing them and the slate against the underneath part of the table, excepting as a force pressed the slates downwards without any pull or push, like pressing against fluid, causing the least supported part to yield, thus twice the slates were, one or all, pressed from our hands to the floor. Writing was thus produced, addressed by name and signature. When read to the audience acknowledged correct. Second trial the lady sitting at my right was asked to place her hand on mine. Result same, all in turn round the table had similar experience. On Monday I called 205 E. 14th on Mrs. Knight. She had then but few moments to spare as she said was going out of town, &c. I asked if she would have any objections to be photographed (haste makes waste I am in a great hurry). While sitting with scientific people who knew nothing of these phenomena, &c. I was satisfied as to honesty, &c., but, desired to have evidence to publish and illustrate, &c. &c. She stated when she came back and had more leisure would be glad to talk with me. "*I do not care who believes or who doubts me, I know I am honest.*" Repeated several times these statements on the part of a medium *do not* inspire confidence in me.

What can you give me in the way of suggestions or other?

Respectfully,

(Signed) G. H. J.

Madison Avenue,

NEW YORK, May 15/95.

DEAR DOCTOR:

I return herewith your mem. I can imagine how, before I was invited to a seat on the platform to investigate slate writing by Mrs. Mott Knight as I wrote you, she could have prepared writing on the slates, but I do not yet understand from whence came the peculiar downward pressure which more than once caused the slates to fall. Perhaps I would be more accurate by stating one slate.

* * * * *

Respectfully,

(Signed) G. H. J.

W. S. Davis, amateur conjurer, had a sitting with Mrs. Mott-Knight, which he briefly reported to Dr. Hodgson, March 17, 1892. He caught her in a mysterious slate-trick which at first puzzled him, and was certain that she created opportunities for reading the sitter's notes, though he could not actually see her doing it. The circumstantial proof was, however, satisfactory. Mrs. Mott-Knight "became discouraged" and offered to return his money.

The appearance of writing on slates at public performances is often accomplished by chemical treatment of invisible writing which is not affected by washing with water alone. Mrs. Mott-Knight, it appears, in part procured her illusions by such means; as the following statement, from the *Religio-Philosophical Journal* of Feb. 13, 1892, shows:

This woman gave two so-called séances for independent slate writing for the Spiritualistic Society in this city on the afternoon and evening of January 3rd, '92.

Among the committee at both séances was Dr. J. A. Merrill, my wife and myself. Dr. Merrill is a wealthy retired physician, and one of the best magicians in America. I gave my first magical entertainment at the age of thirteen, and during the past twenty-two years have devoted a good deal of my spare time to the practice of the "black art." Mrs. Hidden is also an adept in magic, and is frequently of assistance to the "magical doctors", as Dr. Merrill and I are sometimes called. I mention these things simply to convince the readers of *The Journal* that three of Mrs. Mott-Knight's investigating committee "knew a thing or two" about tricks, and were prepared to do close and clever watching. We succeeded admirably.

The so-called "test conditions" which governed the séances were a parody on the term. Everything was arranged to facilitate the practice of fraud on the part of the medium. The slates written on all belonged to Mrs. Mott-Knight. The messages were produced in three different ways, viz: By writing on a slate held in her lap, by substituting prepared slates beneath the table, and by developing beneath the table slates which had been chemically prepared in advance. We expected to see good work done by our metropolitan

visitor, but found that all her tricks were of the simplest and gauziest description; and we have not yet ceased to wonder at her "nerve" in attempting to palm off such cheap tricks as something wrought by spirits.

The medium made an effort at the close of the evening séance to collect all the slates which had been written on, but failed to secure three, two of which bore messages and one of which appeared to be perfectly blank. The slates had dematerialized, and when they rematerialized they were under lock and key in my private office. The blank slate, which the medium was particularly anxious to find, I have partly developed, in order to show a few friends how "spirits" are able, with some knowledge of chemistry, to write messages on "tables of stone". I shall develop the rest of the slate when other "doubting Thomas's" are willing to be convinced that Mrs. Mott-Knight is a fraud; pure and simple. In order to show your readers that I am not of the class denominated "fraud-hunting" Spiritualists, permit me to say that I have personally prevented T. Warren Lincoln and the notorious Professor Starr, the bogus mediums, from giving their exhibitions here, and have sought in all possible ways to impress upon local Spiritualists the necessity of securing reliable speakers and mediums for the platform.

If I had known in advance the fraudulent character of Mrs. Mott-Knight's séances I should have stood in her way as quickly and as firmly as in the case of Lincoln and Starr, for I hold it to be the duty of every lover of the truth in Spiritualism to prevent bogus mediumistic shows both on and off the Spiritualistic platform.

Yours truly,

CHAS. W. HIDDEN,
Newburyport, Mass., Jan. 17.

Mr. Hidden roused a number of Spiritualists to rush to Mrs. Mott-Knight's defense. He, a magician, was told that "spirit power" was the "best ally" of even the magician. He was charged with having "psychologized" (hypnotized) the medium, causing evil spirits to take possession of her and make her commit fraud. Others defended her from the charge of fraud altogether. In the *Religio-Philosophical Journal* of Mar. 19, 1892, Mr. Hidden declares "I proclaimed Mrs. Mott-Knight a fraud after I had clearly detected her in the practice of fraud. * * * I only ask an

hour's notice to go into court to prove all the statements which I have made."

In the issue of March 5th, 1892, a correspondent accuses Mr. Hidden of lying, to which the latter responded that he would prove his assertions if only somebody would please bring him into court. But Mrs. Enoch Chase, who had had much experience with Mrs. Mott-Knight, denounces her as a swindler whom she detected in slate-writing and also other frauds, which she herself learned to imitate with success and which she describes.

The same paper, on April 2nd, 1892, said editorially :

The Journal has neither space nor inclination, at present, for further discussion and advertising of Mrs. Mott-Knight and her claims. In answer to Mr. J. W. Cadwell and Mr. Mellon who have criticised Dr. Hidden and offered their evidence in defense, it may be said: Dr. Hidden's charge is not to be refuted by what other people have witnessed at other times. Dr. Hidden, himself a medium, makes definite and specific charges of fraud and stands prepared to defend himself and prove the truth of his assertions in a court of law. An experienced investigator and thorough-going Spiritualist of Kansas City referring to Mrs. Knight, writes: "I know her very well. That she is a medium I have no doubt. That she is very unscrupulous I am satisfied. I had slate-writing through her mediumship, a friend of mine and myself holding the slates, which she did not touch, on matters of which she could have known nothing." The Journal is willing to leave the case as shown by this correspondent, only emphasizing its oft-repeated statement that trick mediums should be left severely alone.

10. *Mrs. Francis.*

This communication is found in the archives of the Society.

NEOSHO, MISSOURI, Feb. 19, 1898.

MY DEAR MISS EDMUNDS:

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My and my wife's sitting with Mrs. Francis in March (15th), '97, in S.F. was not satisfactory, except that we *both saw the pencil*

move without contact. Mrs. F. considered it so much of a failure that she could not be induced to accept her fee. The pencil about as large as this [Here a figure one-half of an inch long is drawn], a mere sliver, spun round and round with great rapidity like a bug on its back, and at the same time making lines *like writing*, which none could read.

* * * *

Just how this trick was performed I am not certain, but suggest that if an angular piece of iron or iron ore were coated well with slate scrapings, placed on a slate, and the slate moved over a concealed magnet, about the effect described, allowing for a little of the frequent looseness of description, could be produced.

That Mrs. Francis was not above employing "ways that are dark" is shown by an article in the *Medico-Legal Journal* for September, 1905, where James Louis Kellogg unmasks her.

But there is another method of performing the trick. It appears to have been a specialty with Mrs. Francis, and is referred to by Count Petrovo-Solovovo (in the *Journal* of the English S. P. R., Jan., 1899), who says that certain gentlemen "have repeatedly seen the pencil write of itself upon the slate—whether partly held under the table or simply in the medium's hand without any table at all being used; and that in this way intelligible messages were obtained." This second-hand description suggests the picture of a pencil standing upright and writing whole sentences in view of the spectator, whereas all that the witnesses saw was a scrap of pencil hopping and sliding on the slate and making marks at the close of a message as though it were finishing the message, which may be intelligible enough, but was complete before the terpsichorean feat was in evidence.

It appears from an article by the Count in the English *Journal* for October, 1898, that one of his witnesses, W. Emmette Coleman, admitted that Mrs. Francis cheated occasionally, but still maintained that her slate-writing was genuine. And the Count says that Mr. Coleman said that Dr. Coues said that he had seen the pencil write by itself a whole sentence. I do not believe that he ever said any such thing. But the writer of the article had now heard the explanation, that with rosined finger she rubbed on the under side of the slate just as the message was completed

and the slate exposed for view, which treatment will make a slate scrap of proper size and weight move about and make marks as though it were just completing the writing.

Appended to the same article is a note upon the experience of Mrs. Blodgett, of California.

Mrs. Blodgett, who is a careful and experienced observer, reports that while the writing was being done under the table, she and her husband saw movements of the muscles of Mrs. Francis's arm and shoulder, which convinced them that she was doing the writing herself. Twice, as she took the slate from under the table and moved it towards them, they saw the pencil move a little way along the slate. It did not appear to write a word, but only to make little marks at the end of a word.

Mrs. Blodgett obtained a slate and a bit of pencil from Mrs. Francis to try by herself after she got home, and found that she could make the pencil move in a similar way by pressure of her fingers underneath the slate. She sends us the bit of pencil, which is about a third of an inch long, pointing out that one side of it is flat and smooth, to facilitate its slipping along the slate.—Ed.

I find a very few manuscript notes made by Dr. Hodgson after a sitting with Mrs. Francis, on Sept. 12th, 1902. The table cover was hanging down on his side of the table, though not on hers,—a good arrangement to prevent any naughty peeking by him, with a mirror in his lap for instance. Messages were supposed to come from his father and mother, but he does not seem to have been impressed. He remarks, however: "Sometimes pencil on slate as she brought it up and she let it roll into my hand; sometimes she had it in her hand before slates came into view." Even Dr. Hodgson, for a reason similar to one excellent one stated by Sam Weller in the Pickwick trial, did not see the slates separated and the pencils extracted, but these things had been done. It was a sad oversight not to replace the pencil, however. Probably nine sitters out of ten would not have noticed that the pencil flake was not between the slates when they were opened but was in the medium's hand or, seeing, would not have attached significance to or reported it.

(See also closing paragraphs of section devoted to No. 3, *Fred Evans*.)

11. *Mrs. S. E. Patterson.*

Mrs. S. E. Patterson, slate-writing medium, appeared before the Seybert Commission twice. The conditions (perhaps it was difficult to arrange casually that five men should all be seated on the opposite side of the table) were unfavorable, and no results were obtained ("The Seybert Commission on Spiritualism," 27-29). A third attempt was made, this time with sealed slates, still with no results, though the medium retained the slates many months (32-33, 49). Her excuse was lack of time! !

Mrs. Patterson was prevailed upon to make an attempt with sealed slates and a second pair was left with her. When returned, the slates showed convincing marks of an attempt to pry them apart (sufficiently of course to write between them with a bit of pencil affixed to a wire) and the scrap of pencil which had been placed therein was gone, but there was no writing (49-51).

Dr. Calvin Knerr had sittings with Mrs. Patterson, received writing which really seemed to him to resemble that of the purported communicator but afterwards twice caught her in the act of taking the notes from between the slates, unfolding, folding and replacing them, inserting her fingers and writing under cover of the opposite side of the table. The discovery was made by the device of a small mirror held at the proper angle in the sitter's lap (115-123).

12. *Willard Lathrop.*

Miss A. M. Robbins (letter to Dr. Hodgson, December 23, 1904) reports a sitting with Mr. Willard Lathrop for slate-writing in which the preliminaries were of the usual fashion, and things seemed to be getting along swimmingly when the sitter asked, in her own language, "if he minded if I made a few notes (having my book and pencils with me) and he said not at all, provided I did not represent some newspaper. I assured him that I was connected with no paper, that I was more of a private investigator. I had made a special effort all day to keep in a calm, receptive state of mind, and was of course unprejudiced, but in a short time, perhaps ten minutes, he feared he could get nothing for me. Said he did get one name, a full name, but he was reluctant to give it to me, and he found when he followed his

Figure 21.
The Unequal Combat--Two more examples.
(Photographed from the slates.)

strongest impressions he seldom made mistakes. We sat a little longer and he said 'they' told him that he could do nothing for me." But Mr. Lathrop was not content with stopping the sitting. "He finally said he would like very much to know who sent me to him, saying that there were only a few friends in Boston who had been to him, and he did not think any of them would have sent me." The very idea of taking notes seems to have put the slate-writer upon his guard as an indication that the sitter was either a reporter or a scientific investigator.

13. *Mrs. Kate Blade.*

In the *Religio-Philosophical Journal* of May 23rd, 1891, Col. Bundy felt that he could endorse Mrs. Katherine Blade as an independent slate-writer, the only one in Chicago whom he could so commend. So there must have been several operating. Too few data are at hand to warrant any independent judgment in the case of this medium.

W. E. Morgan, M. D., (letter to Hodgson, Oct. 25, 1892) arranged a "Password" consisting of a certain Christian name, with his wife shortly previous to her death. He was quite impressed by receiving that word alone on a slate at a sitting with Mrs. Kate Blade. He adds that "the name was written plainly enough for me to be positive about it, though the writing is always in the case of this medium what would be called aggravating." It is this aggravating character of the writing which leads to the suspicion that the wish was the father to the thought. It is a matter of common knowledge how frequently intelligent people read a badly-written word quite erroneously. This sitter had "something like a hundred" séances with Mrs. Blade and in one of these a badly written word appeared which looked like the password. It was well along in the series, too, that this took place, for "in a subsequent message (probably after he remarked to the medium the striking fact of getting the password), a message from Mrs. Morgan stated that she had "tried for months" to produce the password. It is strange that when the spirits remember so well the most of what is stated in the sitter's notes and express themselves so fluently on those subjects, this spirit should have had to labor so long to present the word impressed solemnly upon her mind, but not written in her husband's note. And why

did not Dr. Morgan preserve the slate with this precious bit of evidence and let a photograph testify that he read the word correctly? In the light of experience I very much doubt if a deliberate, unemotional examination would have shown the written word and the password to be the same.

14. *Fred Briggs.*

Mr. Fred Briggs, slate-writer, appeared before the Seybert Commission and got under conditions more satisfactory to the medium than to the commission, a few words inside slates held under a cloth-covered table, and a few on the outside of screwed slates on the floor (29-31).

Two years later another sitting was held, nine sitters being present, a very inconvenient number, had not all the slate-writing taken place in total or partial darkness (93-94).

15. *Martin.*

W. S. Davis states in a letter of March 17, 1892: "I was present when Mr. Martin was giving a lady a slate-writing séance. Saw that in offering her the slates for examination, although she thought she had seen both slates, he had given her the same slate each time. And that on the side of the slate (which she did not examine) next to him the writing finally appeared. After a due course of monkey business with the two slates this writing was given to her. While she was reading it, he in a careless way, wrote on the other slate."

16. *Mrs. M. B. Thayer.*

A member of the Seybert Commission had a sitting with Mrs. M. B. Thayer for slate-writing but with an hour's effort nothing came. It had been three years since the commission, of which the sitter was secretary, had begun its investigating of "independent writing" and presumably he had learned how and what to observe, and was observed in return (96-98).

17. *A. Norman.*

For this slate-writing medium see the *Proceedings* of this

Society, II, 17-21. Mr. Carrington did not see much, but he did obtain enough evidence to be conclusive of fraud.

18. *Mrs. Laura Carter.*

A correspondent of the *Religio-Philosophical Journal* describes in the issue of November 29th, 1890, a sitting he had with a Cincinnati slate-writing medium, Mrs. Laura Carter. He is quite assured that all was genuine yet he was witness to a fraudulent act, which ought but did not rouse his suspicions. "Mrs. S. (his wife) next placed one of her questions written on a narrow slip of paper on the floor, partially under the curtain, but leaving the larger part in sight. While she looked at it, she called my attention to the fact that it glided slowly under the curtain. In a moment the answer was written on the slate." Thus the gliding of the paper under the curtain which concealed one end of it when it was laid down (of course by suggestion or contrivance of the medium) points plainly to a concealed confederate, but was regarded by the sitters as one more evidence of spirits!

CONCLUDING REMARKS.

If asked if there is such a thing as genuine writing by spirits between closed slates I would answer that I do not know. If asked whether to me there appears to be satisfactory evidence of such in any cases known to me, my answer would have to be an emphatic negative.

The first slate-writing medium, so far as available data show, was Henry Slade. He was many times detected in the perpetration of fraud. The most noted slate-writers in this country have been Slade and the present Keeler and the latter as well as the former is a demonstrated trickster. The most prominent one in England was Eglinton, and he was caught in fraud. All efforts in the way of research have failed to bring together trustworthy data about any other slate-medium to whom the demonstration or appearance of fraud does not attach.

True, many scores of persons have testified, and many thousands have believed, that Slade, Keeler, Eglinton, the Bangs sisters, Watkins, *et al.*, have produced slate-writings which must have been from spirits, because they did not see how these could

otherwise have been produced. So also many thousands have been unable to see how conjurers perform other tricks, and no doubt did conjurers profess to do them by occult means, countless thousands would believe even so.

No one can be expected to prove that there is no medium who gets genuine spirit writing between slates. But it seems extremely unlikely, considering that the first man to require the sitter to be on the opposite side of the table to write notes addressed to the spirits and sign his name and to fold and lay them on the table, selected these conditions as the proper ones in order successfully to work conjuring tricks, and considering that so many have insisted on the same conditions and been found guilty of misusing them—it seems unlikely, I say, that there should be found a medium, or a spirit, who would select the same conditions, which we find universally practised by fraudulent slate mediums, to do genuine work.

But may not the mediums, we are asked, sometimes get genuine spirit writing between slates, though at other times they do it fraudulently? Since nearly always the persons who detect them are persons who previously had some knowledge of conjuring or at least of this special form of it, this theory implies that some fate impels the slate mediums to pick out just the occasions when stranger experts are before them as the times when they choose to descend to trickery. I say stranger experts, since I never heard of a case where a slate medium gave a sitting to an expert, knowing him to be one. It certainly seems more likely that they were found out at the times when the experts sat, simply because the sitters *were* experts, and that those identical sittings would have been pronounced satisfactory had the sitters been tyros.

There have been many claims that knowledge of facts has been displayed in messages, when the medium could not have known those facts. It is odd that none of the scores of sitters' notes inspected by me has presented any such insoluble problem in relation to the replies evoked. Is it illogical, then, that where the notes were not kept, I should distrust the memory of the sitter as to just what they contained, when his report is not made until months or years after? And, considering the undesigned coincidences which are bound to occur, partly through favorable interpretation by the sitter when the intended meaning might have

been of quite a different application, and considering that chances must arise in the career of a peregrinating medium to pick up information, is it strange that superficially puzzling hits should sometimes be made? Nor must it be assumed that the messages are always correct as to facts, for they not infrequently blunder. Here a sitter marvels because a message correctly intimates that a person named in his note is alive, although in mentioning the person he did not directly so state. But there a blundering message intimates that a person is alive, as when Dr. King's "spirit" son sends love to his mother, who has been dead more than a quarter of a century. If a whole complex of true statements were made, and it were proved that the medium had no knowledge of them, I would allow their weight despite an occasional blunder, but the getting of an occasional fact right where the chances are about even has no weight in the presence of balancing blunders. Besides, the messages are supposed to be "independent", that is, not to be intermediated in any way by the physical organism of the medium. He is supposed not to read the notes nor touch the pencil when the writing is going on, therefore there does not seem to be the same excuse for distortions as in the case where the medium holds the pencil, and is liable to the motor domination of his subconscious mind.

If the writing is "independent" and from spirits, who are able to express themselves glibly, it is very puzzling why it should be necessary to have their names written on folded slips of paper before they can come. Or if this is necessary, why the sitter's name must be written unless the medium already knows it. If they can write their names when they are on the notes, cannot they remember their names without? And when they profess to recognize the sitter, and can so easily write his name, why do they have first to inform themselves who he is by reference to the notes?

It is certain that hundreds of people have convinced themselves that messages written as they believe, by relatives and friends, were in their true handwriting. But where is the case which has stood the test of producing the life script and having it compared by some one competent to do it? If the messages come by way of what is known as automatic writing, the pencil in the hand of the psychic, we could not argue from failure of resemb-

lances to the life scripts, for here the process is intermediated by an alien physical organism, with all its acquired habits. But the slate-script is supposed to be "independent", and there is no intelligible way by which it should come to resemble the writing of the medium. True, it has been claimed that in some mysterious fashion it may have the characteristics of the medium's own writing imparted to it, despite his not touching the pencil during the writing. But this is only an afterthought subsequent to the demonstration that the writing does have the characteristics of the medium's own writing, and it does not mix well with the claim, previously made by the same person, that he recognized writing as indubitably that of his relative or friend. Nor has any of the mediums, so far as is discovered, ever put forth any claim or admission that he unconsciously influences the handwriting. Thus Keeler, in his circulars, one of which is before me, says, "Nor can I say that the handwriting will at all times be that of the person whose name is signed. Some of our friends may not know just how to write under these unusual conditions and a guide or other amanuensis writes for them." There is no intimation that any one but an "independent" spirit has anything to do with the handwriting. It may be that of the person whose name is signed (which it always is when "recognized") or it may be that of a guide or other amanuensis (and no doubt always is when the sitter expresses doubt of its genuineness). Well then, if when the writing is not that of one spirit it is that of another, how does it come that as in the case of Keeler's spirits, all have the medium's characteristics? There are sets of slate messages, not Keeler's, where, although the writing is not that of the persons supposed to make them, they are divisible into two or more groups as to characteristics, as would be the case if confederates were employed. Thus, the spirit scripts on photographic plates produced by William Keeler, the elder brother of our Pierre, were divisible into two groups, one of which had William's peculiarities, the other not, but which evidently emanated from some woman who formed her style at the period when Mrs. Keeler was learning to write.

All sorts of queer questions arise from what the slate mediums say and do. One is concerned with the instrument of writing. Keeler puts a scrap of pencil between the slates and talks as though it were indispensable. The majority of slate mediums

do the same, though even among these there are instances where the pencil is not put between the slates, which would be a natural oversight at times. But the oversight does not prevent the appearance of writing. Others, as Mrs. Mott-Knight and Mr. Norman, habitually enclosed no pencil. Now if Keeler's spirits cannot dispense with a bit of slate pencil, how did Mrs. Mott-Knight's manage to write? And if Norman's spirits could do very nicely without any pencil at all, why did the Bangs spirits demand one?

Again, sometimes the pencil scrap put so conspicuously between the slates, when observed at all, proved on opening the slates covered with writing to have no mark of use upon it. Why, if the spirit needed it to write with? But it is odd that among all the testimonies of the convinced since the days of Col. Bundy in 1890 down to Mr. Burr of 1910, I have not found one which states that the sitter ever examined the pencil before it went in to see that it exhibited no marks of wear, and after it came out to see if it then showed such marks.

Again, Mr. Keeler, in his little pamphlet on the development of slate-writing, very solemnly warns against using slates with metal on them. And the Society has several slates from his séance room, filled with writing, yet bound with copper wire. So metal cannot be absolutely fatal to the chances of getting writing. He probably doesn't really like to bother with hinges and screws, though there are ways by which even these can be circumvented. Still what is the use, when one can get sitters at \$3 an hour in the busy season, to fuss over contrivances which would cause the "spirits" to delay, and perchance to mutter "damn it" as the good guide, "George Christy," did at the presentation, by Mr. Bennett, of a sealed letter?

Again, not one instance has come to light in the present laborious investigation in the literature of the subject, where the writings were produced at a table and the sitter was allowed to sit on the same side with the medium. There have been occasional episodes of coming over to the same side, but in all cases described the regular position of the sitter is as stated. Not one believer, or sceptic either, records that the medium explained why he must sit on the opposite side, but he always sees that this is done. The mysterious relation of the width of the table between medium and sitter to success in getting writing from spirits is not intelligible

to me, though I do not despair, now that the question is so bluntly put forward, that some advocate will present a brand new explanation which can no more be disproved than the assertion that there are invisible, impalpable, ultra-violet mice dancing about our feet. Of course, on the base theory that the medium's hands are responsible for the writing, the reason for the table is quite plain. It serves the highly important purpose of preventing the sitter from seeing what is going on in the vicinity of the medium's lap.

Again, there are curious questions which arise in connection with after-attempts of sitters to get slate writing by themselves. The frequent encouragements of the mediums to make such attempts, considering that fees are charged for instructions, might be construed as simply devices to favor revenue, but we will let this pass. We cull a few passages from "messages" which co-operate with the encouragement tendered by the mediums.

Mr. Burr was told, "You can get this writing by yourself", and by another spirit, "You can develop slate-writing very easily." Another of Keeler's sitters was interrogated: "Will you sit with slates in your own room and let us bring to you there the blessed news that the dead are alive?" It was suggested to another sitter: "If I can be of use in establishing home connections call upon me." Another was adjured: "Keep up the sittings. You can get independent writing yourself." Another reads: "Let me write for you at home." And still another received encouragement from several spirits—and he an expert, who was convicting the medium of fraud—: "I do wonder what I can do to reach you like this at home? I guess if you would hold the slates there I might write a little", "I will come in your own room and scribble for you. Develop slate writing", "I will come at any time and write. Do it at once", "I wish you would develop this. You can. Sit every day with slates. We will soon write for you in your own room." Such messages are very common with slate mediums, but these examples from the séances of Keeler will suffice.

Our first problem is why, when the spirits expressly assure sitters that they "can develop slate writing very easily", "soon", and that they will "come at any time and write", Keeler himself

should expressly inform his sitters (see Burr's book, page 64) that "it requires six years of one hour period of silence and negative conditions each day for the development of any form of manifestation of this character through him." Apparently it is an invariable law that some 2190 hours of effort, evenly distributed through the term of six years, are necessary, and this does not seem to comport with the terms "easily", "soon" and "any time." But it does seem as though a good many fees for "instruction" might be gathered during the six years.

But another problem is presented when we read in Keeler's pamphlet that it is absolutely fatal to development to hold the slates for more than twenty minutes at a time, and that many have defeated their wishes by disregarding this important rule, and compare it with the instructions of another medium to sit with the slates for two hours at a time.

And—most significant query of all in relation to this matter—where are the private experimenters who have succeeded, whether "easily" or with difficulty, "soon" or after years of effort? Much research into the literature of sitters convinced that they have received spirit messages on slates, has failed to disclose one testimony of a person claiming to have succeeded in getting messages by himself, pursuant to instructions and faithful obedience. Since the sitters are thousands-fold the number of the professionals, and a large share of them have been encouraged to believe that they could develop the same power, and many must have tried, the absence of such testimony is significant indeed.

And, once more, in spite of the fact that every slate medium is aware that one of the foci of suspicion and attack on the part of sitters who are determined to use their eyes, and their tongues afterward, is the necessity on the part of the medium, of passing his hands over the folded notes on the table, in order to "magnetize" them, "get an impression from them", etc., not a single instance has appeared in all the reports examined where the medium has said to the sitter, as would be natural to a man earnest to vindicate his own honest participation, anything like this: "In order that you may know that I do not touch any notes to palm them as has been charged, I will, any time that it is necessary to touch them, take my hands away slowly, with fingers outspread and palms toward you."

If Keeler or any other slate medium, who is indignant at aspersions against his honesty, cares to vindicate it, this will be very easy to do, provided he is in fact honest, simply by making a few simple alterations in the conditions, which alterations are reasonable in themselves, and against which I cannot find that any medium has had the hardihood to offer categorical objections.

1. Since it is often affirmed that the sitter gets messages on his own slates, let there be no slates in the room except those which the sitter brings, six in number, so that there may be sufficient for a number of messages.

2. Since it has never been claimed that numbering the notes of the sitters injures their power to evoke the spirits, and there is no apparent reason why it should, let three of them be numbered with inks of different colors of which the medium has had no notification, and a fourth with ink made by compounding two of the other colors.

3. Since it is not recorded that the notes must lie so as to obscure each other, and there could be no intelligible reason from the spiritistic standpoint for insisting that they must do so, let the notes remain throughout so that the numbers are visible. They can still be handled and "magnetized" all that is supposed to be necessary.

4. Since two slates placed together can "exclude the light" when held firmly together at the time that the writing is said to be in progress, as stated by the mediums themselves, and therefore no others are needed to cover them for any yet alleged or intelligible purpose, let the sitter at first hand the medium two slates only, keeping the others at a distance but in view, until the writing is concluded on these.

5. Since it has never been claimed, so far as the voluminous records examined show, that the width of the table between the sitter and medium is a necessity in order to enable the spirits to write, and it is not apparent why it should be, let the sitter be on the same side of the table as the medium with nothing to obstruct his view. If the spirits write between closed slates, they have concealment from direct notice anyway. It is claimed that frequently the actual writing takes place when the slates are held by

medium and sitter above the table. It is also vehemently asserted that the medium does not write behind the concealing table. Then there seems to be no reason why the sitter should not be on the same side with the medium.

6. It is frequently asserted, and seems to be true, that the writing is done in a good light. Since good lighting conditions are not objectionable, let the table be so placed that the light enters freely from the window between the table and the medium.

7. Since it is never admitted that the tablecloth plays any useful part, and it is in fact sometimes omitted from the sitting when the sitter is placed opposite the medium, let it be dispensed with in the changed situation of the sitter.

8. Since it is never hinted that anything except the slates, bits of pencil (and in some cases not even these), and wiping-cloth are necessary for the production of the phenomena (the materials for colored writing being procured by occult means), let there be no other objects on the table.

9. Since it is claimed that the writing is done in the presence of the sitter, let the medium not leave the room or chair during the sitting.

10. Since any help by confederates within or without the room is repudiated, let no one but the sitter and the medium enter during the sitting, and let the table be placed at least five feet from any partition and on the bare floor.

11. Since the only reason for which the medium, according to his explanation, touches the notes on the table is that they may be magnetized or impart some influence, and certainly not for the purpose of palming and bringing any of them away, let the medium handle them as much as he pleases, provided he leaves them still with the numbering exposed to view, and provided also that he takes his hands away with fingers outspread and palms toward the sitter.

If any slate medium can give intelligible reasons why any of these suggestions are impracticable from the standpoint of spirit origin of the scripts, I will make modifications accordingly. But research has thus far failed to disclose any impracticability based upon the statements of mediums themselves.

Further, if any slate medium will produce in my presence, or that of any person on whom we can agree, slate messages under these conditions or any reasonable modification of them, and no fraud is manifest, the next publication of the American Society for Psychical Research will contain a full and frank report of the successful experiment.

ADDENDA.

Mrs. Laura Pruden is another slate medium of whom wonderful things are heard, including writing on a slate placed on the floor at a supposedly prohibitive distance. But none of the oral or written reports in hand evidence themselves as the work of persons who have any knowledge of sleight-of-hand or experience qualifying them to discover the fraud, if fraud exists. People of otherwise good sense simply will not learn that without such an equipment they are simply as clay in the hands of the potter. One has heard over and over that fraud simply could not have had a part in the work of Mrs. Pruden, and it may be even so, but no such conclusion can safely be drawn from the testimonies. Exactly as emphatic testimonies and many more of them, are heard to the same effect in regard to the "thought-reading" of a certain famed "thought reader" who tells you what you wrote on pellets afterward folded and put in various pockets. You are led to suppose that once placed there they are not removed until the "thought-reading" is over, which is never the case. Thomas Edison, it is said, was bowled over by him and gave him a free testimonial. A prominent judge allowed himself to be quoted in the newspapers as a believer in the man's "marvellous powers." A certain psychologist of note, very contemptuous of the puerilities of psychical research, was dumbfounded by him. And yet he is simply a trickster, though probably the most skilful, as Houdini the magician says ["Paper Magic," page 91], in his specialty, who ever lived.

Hence no conclusive dependence can be placed upon the favorable reports received by the A. S. P. R. regarding Mrs. Pruden. There are suspicious circumstances, particularly the cloth with which she customarily covers the table clear to the floor, and the position of the slate on the floor relative to one of her feet. She may be the white blackbird for all of that. Since I can get no assurance that more than one or two sittings will be granted me, and since these might easily be blanks, it is impracticable to travel five hundred miles to make sure.

A pamphlet about phenomena at Cassadaga, published in 1890, and written by H. L. Suydam, has five plates of Keeler slate writing showing the same familiar chirographical peculiarities, and the same characteristic locutions. The author, with touching confidence, also tells of a cabinet performance by Keeler the very evening following the afternoon of the slate writing, in which he received messages from three of the spirits to whom he had previously addressed notes. As he was certain that only the spirits had read the notes, it was a blessed occasion. "George Christy," our old friend of the slate-writing, was spirit-in-charge.

Mr. Keeler conducts a department in the "Progressive Thinker" for messages supposed to be written by spirits to their friends all over the United States, and sometimes in other lands. Of course, considering that Mr. Keeler has been in business a long while, and travels quite extensively, there is nothing evidential in the names and scraps of family history which are given.

Perhaps because the spirits have more freedom to think, or perhaps out of consideration for the readers of the paper in which the messages appear throughout the year, there is somewhat more variety in the themes than we find in cases where there are sitters. Sometimes the messages are quite piquant.

"My name was Ida Ogilvie, but I got in love and ran away with a married man named Sutton, so called myself that. He stuck to me until I died. . . . I lived with my uncle who I understand said 'good riddance to bad rubbish' when I cleared out. If you see him tell him I passed on. He treated me well."

"I killed bullfrogs and sold their hind legs for a living."

But in these messages, as well as in those for sitters, the old familiar cricket-chirps are heard. "We live on", "I am alive, spirit life is a reality", "death does not end life", "we do not seem to die", "life goes on beyond the grave", "I did not die", "they laid my body in Greenfield cemetery, but my spirit never went there", etc.

Another collection of Keeler spirit scripts has been shown me. It exhibits all the familiar characteristics *ad nauseam*. In addition there were a number of gems of which but two or three will

be mentioned. For example, the sitter addressed a note to Annie —, but in such a scrawl that when it was afterward shown me I read the name as *Carrie*. And lo! the answer was signed “Carrie.” Did Annie have to depend on the note to discover her own name, and was she so confiding as to accept on trust that it was Carrie? The sitter was very troublesome in asking the spirits to answer test questions but they were as agile in evading them, frequently explaining that earth memories grow dim. But it is noticeable that the memories of public characters remain bright regarding facts laid down in books. Seven eminent persons of the past expressed themselves vigorously on the subject of prohibition and, curiously, all were dead against it, just like the medium.

On December 23, 1921, I wrote Mr. Keeler, asking for sittings. Learning that he was giving sittings in New York City, on Jan. 3, Jan. 4 and Jan. 6, I wrote letters repeating the request, finally reminding him that I could not help any unfavorable inferences that readers of my forthcoming report would draw from his failure to respond. Then I received an amiable reply regretting that he had not received my letters in time, and hoping that later it might be possible to give me the sittings.

On Jan. 24th I wrote asking that notice be given me of the next appearance in New York City and opportunity for three sittings. No reply was received, and no steps have since been taken by Mr. Keeler to fulfil his fervent hope, though he spent the last week of January in the metropolis and has been there at least once since.

In the same letter of Jan. 24th I reminded Mr. Keeler of his advertisement of instructions for the development of independent spirit writing and of the messages received by many of his sitters assuring them that they could develop it, and asked in the interests of science for the addresses of some pupils who had succeeded. But no answer was vouchsafed.

On Sunday evening, January 29th, Mr. Keeler gave a cabinet performance at 129 West 72nd Street, New York, for the playing of musical instruments by spirits, exhibition of spirit hands, passing of spirit notes out from the interior of the curtain, etc. Our old friend George Christy was said to be in charge. Midway of the performance three police detectives stopped proceedings.

One of them opened the curtains and found an open door where only a panel had appeared to be. The door led to the cellar and an open door there led to the back yard, and there in the freshly fallen snow was a single track of footprints leading to the fence. "George Christy," otherwise the confederate, had departed.

Later Mr. P. L. O. A. Keeler paid a fine of \$50 in the Night Court, where the record of the testimony is on file.

INDEX OF SUBJECTS

Citations preceding a dash are from the Introduction of the Chenoweth-Drew report, as distinguished from the Detailed Record of sittings.

A

Alcyone: 543ff.
 Anæsthesia; Sensory: 141, 200, 204, 207, 208, 242, 252, 283, 293.
 Apparition; Alleged attempt to produce: 7, —57, 97, 98.
 Assault; Murderous: (See *Shirt with blood stains, Experiment with.*)
 "Astral colors": 305, 311-312.
 Aura: 165. (See also *Astral Colors.*)
 Authenticity of scripts; Method of determining: 339ff, 354ff.

B

Behind the Scenes with the Mediums: 422.
 Blood-stains. (See *Shirt with blood stains, Experiment with.*)
 Blood; Supposed effect of passes upon circulation of the: 309n.
 Bomb: 32, —153.
Boston Herald: 544.
 Bottle: (See *Paper from bottle, Experiment with.*)
Bottom Facts of Spiritualism: 557.
 Bows; Experiment with satin: 196-197, 255; Visions elicited by: 259-261; discussion: 263-264.
 Box: 11, 41, —60, 66.
 Bracelet: 17, 42, —85, 86.
 Burial: 11, 12, —58-59, 66, 67, 68.

C

Cat: 8, 42, —60.
 Catalepsy: 200, 208, 241, 242, 247, 256, —264, 266, 295, 304, 305.
 Centennial; Mexican: 189.
 Chain: 11, 42, —66.
 Chenoweth-Drew Case; Preparation of: 1—; Precautions in: 1, 35—, 44n; Division of facts in: 2—; Summary of: 2ff—.
 Characteristics; Of deceased daughter of Mrs. Drew: 6, 8, 10, 16, 42, —61,

65, 76, 94, 95; Of Dorothy Drew: 23, —34, 35, 39-41, —103, 104, 109-111, 115-124, 126-133, 134, 135, 138, 147, 148, 150-151, 162, 163; Of Mrs. Drew: 20, 35, —57, 76.
 Circles drawn on Keeler Slates: 387.
 Clothing: 7, 11, 12, 17, 41, 42, —58, 59, 66, 67, 84, 85, 86.
 Clock; Auditory hallucination of sounds from a: 257, 261ff, 264, 277.
 Cold; Sensation of: (See *Sensation of cold; Sensation of cold wave.*)
 Colors; Variety of, used in slate-writing: 321, 330, 404, 480, 486, 522, 533, 541, 587.
 Colors: (See *Astral Colors.*)
 Common characteristics in purported spirit scripts: 354ff.
 Community of locutions and emotions in Keeler scripts: 372ff, 453n, 478, 490n, 498n, 590; Compared with other scripts: 379ff.
 Comparison; Of life scripts with purported spirit scripts: 339ff, 581; Of Spirit scripts with Keeler's own handwriting: 381ff.
 Communicators in act of communication; State of: 57n, 83.
 Communication of past incidents not easy: 82.
 Communication; Process of: 30—.
 Communication seemingly breaking down from emotion: 66, 68n, 75.
 Conditions desirable for testing genuineness of slate-writing mediumship: 586ff.
 Confederates; Use of: 476, 549, 579, 587, 592.
 Correspondence with Mr. William H. Burr: 318ff, 403ff.
 Crayon: (See *Slate-pencil.*)
 Coral; Experiment with: 297; Vision elicited by: 298; discussion: 300.
 Cord seen by Medium connecting her and Operator; Luminous: 249.

Index.

Crime attempted and plotted: 32, —152-153.
Critical methods no bar to results: 191.

D

Dancing: (See *Bows, Experiment with Satin.*)
Dates; Significant: 14, —71.
Dawn of the Awakened Mind: 398.
Death; Circumstances of: 7, 9, 15, 16, 21, 42, —73, 74, 80.
Death; Not expected: 6, 8, 41, 42, —56, 61, 74, 93, 95.
Death; Not feared: 6, —53.
Début: 17, 42, —84, 85.
Difficulty of direct observation in a slate-writing séance: 426ff.
Distances in Visions; Theory of: 209, 230n, 279.
Drawings by Sra. de Z.: 194.
Dream-like state of Spirits under certain circumstances: 57, 68n, 83.
Drive: 30, 42, —133, 134.

E

Earthquake: 210ff.
Electric connection: (See *Sensation of Cold, Tests with electric contact upon.*)
Elephants: 213ff.
Emotion caused by visions: 213-215, 219, 221-224, 243, 257, 282, 287, 290, 304.
Emotion: (See *Communication seemingly breaking down from emotion.*)
Emotion originally connected with an object: 597. (See *Piece of paper from bottle, experiment with, etc.*)
Error; in *Journal of A. S. P. R.*: 212n; More likely in fact than in fiction, An: 226.
Errors; Hard to demonstrate: 195; In identification of writing: 320; In signatures: 369ff.
Evasive replies from purported spirits: 392.
Evidence; Decried in script: 51, 57, 63, 91-92; Of Names: 39—; Summarized: 1—, 43—; Understated in some cases: 194; Valued in script: 64, 72, 83, 100, 101, 129, 130.
Evidential groups: 36-37, 39-40, 40-42, 45.
Expert study of writing: 320, 385ff.

Expressions; Community of, in Keeler Scripts: (See *Community.*)
Eyes; Rolled-up state of: 305.

F

Facial expression: 214, 241, 242, 243, 293.
Farm: 19, —90, 91.
Feeling objects over: 200, 208, 213, 242, 267, 289, 294, 296, 298.
Feminine scripts: 368.
Fighting figures; On Keeler slates: 391, 488n.
Flagstaff of Monitor; Experiment with piece of: 242; Vision elicited by: 248-249; discussion: 252-254.
Flesh desirable; Contact of object with actual: 243n, 248, 253-254.
Flowers; Referred to in scripts: 6, 27, 28, —56, 122, 125, 126; Drawn on slates: 387, 480, 483, 486, 535, 547.
Freethinkers' Magazine: 443.
French language; On Keeler Slates: 492ff. (See also "*Jeanne d'Arc.*")
Funeral: 13, 42, —68, 69.

G

"Geometrically perfect figure": 389.
Glimpses of the Next State: 387, 449.
Gloves: (See *Sensation of Cold, Supposed effect of colored gloves upon.*)
Greek language; On Keeler slates: 492ff.

H

Hallucinations; Auditory: 3, —45.
Handwriting; Study and Comparison of: (See "*Comparison*" and "*Writing.*")
"Here"; As employed by a spirit: 27—.
Hour; Significant: 17, 42, —85, 86.
Hours with the Ghosts: 479.
"Hundred letter group": 355ff.
Hymns: 13, —69.
Hypnosis of Sra. de Z.: 190.
Hypnotizing; Mode of: 202, 204, 207, 218, 219, 240, 254, 258, 265, 268, 280, 283, 293, 304.

I

Illness of Dr. Hyslop: 105-107n, 112-113, 180.

Drew, pp. 1-188; Psychom., pp. 189-314; Slate Writing, pp. 315-592.

Inconsistency in types of handwriting assigned to the several spirits: 366ff.

Influenza: 21, 42, —96.

Information; Exchange of, at Lily Dale: 400.

Island: 19, —90.

Ivory Paper Cutter; Experiment with: 213; Vision elicited: 213-214; Post-hypnotic account: 215; Discussion: 213.

J

Journal of A. S. P. R.: 203.

Journey: 3, 14, 17, 18, 42, —79, 80, 85, 86, 124.

K

Knife; Experiment with pocket: 280; Vision elicited by: 284; Discussion: 288.

Knit: 6, 41, —54.

Knitting: 20, —94.

Knowledge; Demanded to explain, Encyclopedic: 197-198; Possible and impossible Normal: 35ff, 38ff, 43.

L

Laboratory; Vision of Chemical: 257, 261ff, 264, 268, 276.

Languages: (See "*Unknown Languages.*")

Letters; Experiments with: 294; Visions elicited by: 294-297; Discussion: 300.

Letters; One hundred, used for comparison with purported spirit scripts: 355.

Light: 445.

Lily Dale: 400, 456, 478, 483, 486n, 490n, 492.

Living; Messages from the: 468.

Locket: 16, —81.

M

Magic: 420.

Marble; Experiment with piece of: 208; Vision elicited: 209; Post-Hypnotic vision: 209-210; Discussion of: 210-212.

Marble; Second Experiment with: 241; Vision elicited by: 246-247; Discussion: 249-251.

Marriage: 11, 13, 14, 15, 16, 17, 18, 24, 28, 40, —70, 71, 75, 85, 86, 87, 95, 109, 110n, 114, 116, 123, 124, 127, 135, 150, 160, 161.

Medical Society Pedro Escobedo; Commission of: 191-192.

Medico-Legal Journal: 574.

Medium experimented with by the Drews; Private: 4, 21, 22, 23, 40, —48, 49, 97, 98, 99-104, 113.

Medium visited by Dr. Hyslop; A: 33—.

Mediumistic power; Of Dorothy Drew: 23, 27, 40, —105-109, 111, 123, 132, 162; Of Mrs Drew: 4-5, —49, 51.

Mediumistic record compared with the Chenoweth-Drew one; A: 35-36ff, 38ff.

Mediumship: 100, 101, 114; Slate-writing; conditions of developing: 584ff.

Memory required to explain; Demands upon: 197-198, 213, 264.

Messages; Community of elements in, from different spirits: 372ff; From sitters, sealing of: 488ff; From sitters, manipulation of: (See "*Pellets.*") In unknown known languages: 390ff. (See also under "French language" and "Greek language.")

Metal usually unfavorable for experimenting in psychometry: 243.

Metal on slates: 583.

Metropolitan Magazine: 478.

Modern Spiritualism: 422, 426ff, 557.

Monitor: (See *Flagstaff, of Monitor, Experiment with piece of.*)

Monkeys: 213ff.

Mosaic; Egyptian: 194, 307.

Mourning disliked: 11, 42, —67, 68.

Movements of Operator influence those of Medium: 244, 249, 254-255, 263, 282.

Music: 30, —58, 132.

Mysteries of the Séance: 420.

N

Names; As evidence: 59; Peculiar incidents connected with: 21, 28, —96, 125-126.

Naval service: 9, 15, 42, —61, 74, 75.

New Descriptive Catalogue of Latest Conjuring Wonders: 424.

Number; of Fraudulent Slate-Writers: 318; Of spirits in Keeler script examined: 374n.

O

Obliteration of impressions upon an object: 265.

Index.

Observation; Difficulty of, in a slate-writing séance: 426.
 Obsession: 23, 25-26, 31, 33-35, —105-109, 112-120, 123, 124, 130, 134, 137, 138, 140, 147, 149-159, 166-169, 175-178, 180-188.
 Ocean: 8-9, 19, 20, 21, 42, —61, 90, 91, 95, 133, 134.
Old and New Magic: 422.

P

Painter: (See *Heinrich Grueber*, Name Index.)
 Palming of written slips: (See "*Pellets*.")
 Paper from bottle; Experiment with: 216; Vision elicited by: 220-221; Post-hypnotic account: 221-222, 228-231; Scene on reading the documents: 223-224; Discussion of experiment, including confirmatory documents: 224-240; Contents of paper psychometrized: 226; "Transcendent" later statement by Sra. Z.: 235-236, 238.
 Paper Cutter: (See *Ivory Paper Cutter*.)
Paper Magic: 589.
 Passes; Upward: 295, 304, 308, 313.
 Pellets; Palming and substitution of: 475ff, 481, 500, 508, 536, 586ff, 589. (See also "*Writing; Methods of producing*.")
 Pencil: (See *Slate-pencil*.)
Personal Experiences in Spiritualism: 481, 549.
 Philosopher: (See *Jacob Boehme*, Name Index.)
 Physical phenomena (other than slate-writing): 472, 481, 486, 591.
Physical phenomena of Spiritualism: 422.
 Pictographic process: —61.
 Pictures: 5, 7, 28, 30, 41, —60, 61n, 126, 132, 140, 141-143.
 Portraits and likenesses on slates: 388ff, 446ff, 471, 515, 535, 540.
 Pottery; Experiment with fragment of ancient: 266; Vision elicited by: 270, 271; Discussion: 277-278.
 Pottery; Experiment with fragment of modern: 267; Vision elicited by: 271-274; Post-hypnotic account: 275-276; Discussion: 278-280.
 Prayer: 9, 10, —51, 52, 62, 65, 69, 169.
 Prayer-book: 13, —69.
 Precautions employed: 195, 203, 280,

281, 294. (See also *Chenoweth-Drew Case*, *Precautions in*.)
 Predictions: 28, 35, —190-191, 194, 240.
 Procedure in slate-writing: (See *Writing; Methods of producing*.)
Progressive Thinker: 456, 590.
 Protection by spirits: —132, 144, 152, 164.
Psychical Review: 463, 493.
 Psychometrists discovered: 313-314.
 Pumice stones; Experiment with pieces of: 257; Visions elicited by: 261-262; Discussion: 264-265.
 Pumice stones; Experiment with other: 265; Visions elicited by: 268-270; Discussion: 276.

Q

Questions; Lady who asks: 10, —63-64.

R

Rapping; As signal from spirit: 558.
 Recognition of handwriting: 319ff.
 Red Cross; Work for: 6, 18, 20, 42, —88, 93, 94, 134.
Religio-Philosophical Journal: 532, 535, 542ff, 548ff, 557ff, 571ff, 577, 579.
Revelations of a Spirit Medium: 388, 540.
 Riding; Fond of: 29, —129.
 Ring: 10-11, 14, 41, 42, —66, 70, 71, 81.

S

Scripts: (See *Writing*.)
 "Sea-bean"; Experiment with: 195-196, 212, 281; Vision elicited by: 285-286; Discussion (including confirmatory documents) 288-289.
 Sealing of messages to Spirits: (See "*Messages*.")
 Sensation of Cold; Supposed to be caused by force emanating from Operator: 205-206, 207, 208, 255; Supposed effect of colored gloves upon: 206, 208; Tests with electric contact upon: 208, 240-241, 244-245.
 Sensation of cold wave experienced by Operator when Medium reaches stage of sleep: 254.
 Sensations caused by Operator treating stone as sentient being (possibly telepathy): 241, 247, 281.
 Sensations from Operator to Me-

Drew, pp. 1-188; Psychom., pp. 189-314; Slate Writing, pp. 315-592.

dium; "Transference" of: 204, 205, 207, 241, 242, 245, 246, 259, 267, 282.

Senses; Blocking of: (See *Anæsthesia, Sensory.*)

Sewing-machines: 248, 251.

Ship going down: (See *Paper from bottle, Experiment with.*)

Shipwreck: (See *Letters, Experiments with.*)

Shirt with blood stains; Experiment with: 282; Visions elicited by: 286-287; Post-hypnotic account: 290; Discussion (including confirmatory documents): 289-293.

Shoe; Experiment with satin: 242; Vision elicited by: 247-248; Discussion: 251.

Signatures; Errors in: 369, 468.

Sitter best adapted for experimentation: 43—.

Slates; W. H. Burr set: 338ff; Dr. King set: 398ff; Mrs. S. set: 395ff; Miscellaneous set: 402ff; Substitution of: 401ff, 407n, 475ff, 512ff, 533ff, 553ff, 571ff. (See also "*Writing, Methods of producing.*")

Slate-pencil; Use of: 530ff, 563ff, 569, 573ff, 582ff.

Slate-pencil powder: 540.

Slippers: 12, 42, —67, 68.

Snakes: 142, 146, 156, 179.

Sounds; Endeavor to produce: 3, —45.

Spirit Intercourse: 390.

Spirit Photography: 315ff.

Spirit World Unmasked: 557.

Spiritistic theory: 195n.

Spirits; Sra. Z.'s trance statements regarding: 306-308, 311.

Subconscious: —46n, 56n, 64n, 89n, 92n, 98n, 99n, 100n, 174, 175, 177n.

Suggestion; Sra. Z. not swayed by: 200, 256, 257n, 260, 280, 310n.

Suggestive Therapeutics: 555.

Swedenborgianism: 47n.

T

Table: —131.

Telepathic theory: 196, 197, 199. (See *Sensations, Movements, etc.*) 292.

Telepathy: 12, —68.

Telephone: 10, 42, —65.

Thought pictures: 194.

Time-measurement in hypnosis: 215, 262-265.

Touch; Did Sra. Z. derive impressions from touch?: 200-201. (See

also *Feeling objects over, Movements, etc.*)

"Transcendental" statements of Sra. Z.: 215, 235, 236, 242, 247; (Queries for: 301-303); 305-313.

Trees: 212ff.

Types of handwriting assigned to the several spirits: 366.

Typewriter: 248, 251-252.

U

Unfolding of notes: 391ff.

Unknown languages; Messages in: 390ff. (See also *French language and Greek language.*)

V

Vibration of Medium: (See *Emotion caused by visions.*)

Vibration Theory: 192, 195n, 277, 307.

Violets: 6, —56, 125, 126.

Visual analogy; Impressions followed: 201, 251n, 280.

Voice of Sra. Z. in trance: 304.

Volcano: 209ff, 246, 250.

W

War; The: 9, 15, 18, 30, 42, —88, 133.

Watch: 8, 17, 41, —60, 86.

Weighing: 203, 207, 218, 219, 223, 240, 244, 254, 255, 258, 280, 282, 283, 293, 299.

Weight; Variations in: 215, 224, 288, 263, 299, 308-310.

Who's Who?: 35-36.

Will; Supposed effect of Operator's: (See *Sensation of Cold, etc.*)

Witnesses for and against P. L. O. A. Keeler: 449.

Witnesses in psychometrical cases: (See in Subject Index: *Medical Society Pedro Escobedo, Commission of*); (See in Name Index: *Dr. Jesus E. Monjaras, Dr. Luis S. Viramontes, Thomas S. Gore, Dr. G. Pagenstecher, J. L. Starr-Hunt, M. Aguirre Berlanga, J— H—, W. F. Prince, Thomas P. Honey, E. L. Cole, Sra. Luise de —.*)

Wood from Libby Prison; Experiment with: 212; Vision elicited: 212; Discussion, 212-213.

Wood: (See *Flagstaff of Monitor, Experiment with piece of.*)

Writing; Characteristic, produced by purported spirits: 319ff, 410n, 490n;

Index.

Common characteristics in Keeler's handwriting and in the Keeler spirit scripts: 354ff, 381ff; Common characteristics in Gillett scripts: 545; Comparison of spirit scripts with life scripts: 339ff; "Hundred Letter Group": 355ff; Inconsistency of types of: 366ff; Materials used in

production of: 423ff; Methods of producing: 389, 401ff, 407n, 415ff, 426ff, 449ff, 456ff, 462ff, 468ff, 479ff, 484ff, 492ff, 502ff, 516ff, 524ff, 533ff, 545ff, 552ff, 559ff.
Written Messages from the Spirit World: 318.

INDEX OF NAMES.

Names of purported direct or indirect communicators are marked by asterisks.

Citations preceding a dash are from the Introduction of the Chenoweth-Drew report, as distinguished from the Detailed Record of sittings.

A

Abbott; D. P.: 411n, 422.
*Adams; Henry: 357-377.
*Adelaide: 32, —159.
Aguilar; B.: 258, 262, 265, 267; Certificate signed by: 23; Stenographic notes by: 262, 268-276, 284-287, 294-298.
Ainsworth; F. P.: 559ff.
Allen; Rev. T. E.: 463.
*Ann; Aunt: 29, —128.
*Anthony; Susan B.: 368ff.
Antigonish: —79n.
"A. R." scripts: 365n.
Azcapotzalco: 266, 277.

B

Bangs sisters: 379ff, 457, 545ff, 579, 583.
*Barton; Henry: 497, 506.
Bates; Delavan: 550.
*Beecher; Henry Ward: 351, 361.
Behr; Matilda E.: Present at sittings: 283, 304; Stenographic notes by: 306-313.
Belgium: 30, —153.
Berlanga; M. Aguirre: 203; Certificate signed by: 234.
Biome; (or Boehme), Karl: 33, —158-159, 176.
*Bissell; Charles: 341, 356-373.
Blade; Mrs. Kate: 577ff.
Blodgett; Mrs.: 574.
*Blood; George W.: 478.
*Boehme; Jacob: 33, 34, —157-165, 169.
*Boult; Charles E.: 319, 375, 410n.
*Bowman; "Mary": 452ff.
Briggs; Fred: 578.

Brown: 23, —103.
*Brown; George: 399ff.
*Brown; Horace H.: 497ff, 507.
Brown; Mr. and Mrs. John F.: 494ff, 502ff.
Bundy; Col. J. C.: 546ff, 577, 583.
*Burr; Frank[lin]: 327, 338-377, 410n.
*Burr; Henry: 356, 367, 370.
*Burr; William: 326ff, 341, 356-377, 378n.
Burr; William H.: throughout, especially 318-414; Correspondence with: 318ff, 403ff; Study of his handwriting: 325ff, 414n.
Butts; Dr. H. S.: 444.
Buzzard's Bay: 19, —90.

C

Cadwell; J. W.: 573.
Cæsar: 303, 307.
Caldwell; Frank: 561ff.
Canada: —85, 86n.
Cape Cod: 19, —90.
Carrington; Hereward: 391, 422, 456, 461, 481, 486n, 549, 579.
Carter; Mrs. Laura: 579.
*Cary; Ida [E.]: 338, 349, 368-378, 418.
Castellot; José: 202-203.
Caughey: 422.
*Chapman; Mary Reed: 368ff.
*Chase; Elizabeth: 368-378.
*Chase; Ella: 368-378, 490n.
Chase; Mrs. Enoch: 573.
Chenoweth; Mrs.: (Principal references) 36, 38, 43, —52, 89, 92, 101, 124, 152.
Christ: —141-142.
*Christy [Christie]; George: 337, 414n, 469ff, 583, 590ff.

Drew, pp. 1-188; Psychom., pp. 189-314; Slate Writing, pp. 315-592.

Cocks; Charles P.: 543ff.
Cole; E. L.: 281-282, 300, 309; Present at sittings: 280, 293; Report of part of a sitting by: 299.
Coleman; W. E.: 532ff, 574.
Concord: 20, 27, —95, 105n, 122n.
Cortez: 274.
Coues; Dr.: 574.
*Coulter: 567.
Crawford; Dr. W. J.: 246, 299.

D

*Daughter of Mrs. Drew: 4 and almost throughout Introduction. 41-42, —53, 55, 56, 60, 64, 67, 69, 73, 76, 84, 92, 117, 118, 120, 123, 127, 131, 140, 150.
Davey; S. J.: 411n, 416, 426ff, 444ff, 456.
*Davis; "Dr.": 553-558.
Davis; W. S.: 557, 571, 578.
Denny: 18, 29, 39, —88, 128, 129.
Diaz; President: 189, 193.
Dingwall; E. J.: 421n.
Dolbear; Professor: 533, 542.
Donald; (husband of Mrs. Drew's deceased daughter): 7, 9, 11, 12, 14, 15, 18, 19, 20, 21, 26, 39, 42, —44, 61, 65, 68, 71, 73, 74, 75, 87, 92, 93, 95, 102, 104, 118, 121, 130.
Doris: 43, —112n, 154n.
*Drew; Deceased daughter of: (See **Daughter of Mrs. Drew.*)
Drew; Dorothy: 1, 4, 22-35, 40-41, —100, 103, 104, 105-107, 109-124, 126-132, 135, 140, 142-158, 160-164, 167, 176, 178-181, 184-186.
Drew; Eunice: 28, 38, 39, —125.
Drew; Mrs: 1 —; Mentioned in script: 18, 20, 21, 25, 37, 38, —51, 63, 89, 94, 96, 108, 112.
Drew; Richard 1st: 3, 4, 23, 24, 25, 26, 32, 35, 36, 37, 38, 39, —47, 73, 93, 102, 117, 119, 120, 153, 155, 178.
Drew; Richard 2nd: 3, 4, 16, 17, 18, 19, 23, 24, 38, 39, —48, 50, 81-88, 89, 93, 102, 104, 111, 112, 121, 128, 129.
Drew; Richard 3rd: 3, 4, 7, 18, 37, —48, 88.

E

Earle; Edward K.: 379ff.
Edison; Thomas A.: 589.
*Edmunds; Bessie: 487.
*Edward: 10, —63.
Eglinton: 425ff, 445, 456, 579.
*Eidemar: 399.

Eliza: 21, —96.
Elizabeth: (See *Mrs Drew.*)
Ellen; (Aunt of Mrs. Drew): 3, 37, —46-47.
*Ellsworth; Bertha: 485.
Emery; James: 559.
*Emma: 3, 37, —46-47.
England: 9, 18, 26, 39, 42, —87, 118n.
*Enoch: 14, —72.
Ethel: 9, —61.
Eva; P.: 8, 13, —59, 70.
Evans; Fred: 379, 428, 436, 444ff, 515ff, 575.
Evans; H. R.: 422, 479ff, 557.

F

Farragut; Admiral: 243, 252.
*Father of Mrs. Drew: 3, 9-10, 21-23, 37, 40-44, 62, 96, 100, 108, 112, 115, 144.
Fischer; Mrs.: 43, —112n.
Forum; Roman: 210, 211, 251.
France: 30, —133.
Francis; Mrs.: 532ff, 573.
Furniss; Dr.: 556.

G

Gantt; E. W.: 463ff.
*Gantt; Vincie: 465.
*Garfield; James A.: 334ff, 354, 361, 369.
Genevieve P.: 8, —60, 70.
Gentry; Herbert O.: 559.
*George; Mattie: 566ff.
Gerash: 211.
Gerazim; Mt.: 210-212, 249-250.
Gertrude: 13, —70.
Gildersleeve; B. L.: 493.
Gillett; Mrs. Maud Jones: 379ff, 533ff.
*Gissing; George: 478.
*Gleason; Henry A.: 497, 500.
God; Debate on existence of: 170-173ff.
Goligher; Kathleen: 246, 309.
Gore; Thomas S.: Throughout. (Special references follow) 189, 193, 203, 206; Present at sittings: 203, 216, 240, 254, 265, 280; Report of sittings by: 207-208, 209, 212, 213-215, 219-222, 224, 244-249, 258-263, 267-275 (Miss Aguilar's notes incorporated) 283-287 (Miss Aguilar's notes incorporated); Certificates signed by: 228, 231, 234.
Graham; H. H.: 549.
Graham; Mary E.: 549ff.
*Grandfather of Mrs. Drew: 16-18, —82, 89.

Index.

Grandma living: 29, —129.
Greaves: 474.
Gregory (brother of Donald): 16,
—80, 81.
*Grueber; Heinrich: 31, —126, 136-
147, 149, 158.
Guadalajara: 264, 276.

H

H.; J.: 203, 216, 225, 226, 231ff, 235,
240; Test submitted by: 216ff; Let-
ters and postal cards from: 216-218,
225-226, 231-235, 239.
Hale; Nathan: 253.
*Hall; George: 497ff.
*Hanks; Frank: 485n, 487ff.
*Hartwell; Benjamin: 491.
Hartwell; E. Adams: 502ff.
*Harvey; Bennett Hawkes: 486, 491n.
Havana: 233, 239.
*Hayes; Rutherford B.: 335, 354,
361ff.
*Henry: 3, 13, 36, 37, —46, 47, 69.
Herbert: 13, —70.
Herbine; Mrs. Charlotte: 379ff, 561ff.
Herman; Alexander: 428.
"Hester" P.: 5, 8, 13, 14, —50, 60, 70.
Hidden; C. W.: 571.
Hidden; Mrs. C. W.: 571.
*Hilton; V. R.: 356-370, 373n, 391,
392.
*Hodgson; (Father of Dr. Richard):
540ff.
Hodgson; Richard: —57, 77-78, 151,
426ff, 445ff, 468, 472, 535ff, 564ff,
575.
*Hodgson; Richard: —107, 113, 114n,
124.
Hoffmann; Professor: 426.
Holbrook; Dr.: 444.
Honey; Thomas P.: 203; Certificate
signed by: 234.
Hopkins; Albert H.: 420.
*Horace: 7, —58, 88.
Horine; C. H.: 550ff.
Hoskier; H. C.: 210.
Hotchkiss; S.: 456.
Houdini: 390, 589.
*Howe; Bessie K.: 459.
Howe; C. B.: 458ff.
Howe; Lyman C.: 443ff.
Howe; Mrs. Lyman C.: 445.
*Hubbard; Albert: 497ff.
*Hubbard; Elbert: 335, 350-361, 369.
*Huffcut[t]; E. W.: 319, 356-393,
410n.
*Huggins; Winifred: 334, 368ff.
Huxley; Thomas: 190.

Hyde; Fred: 538, 541.
*Hypatia: 493.
Hyslop; Frank E., Translations by:
218.
Hyslop; Dr. James H.: (Principal
references) 1, 10, 33, 34, 36, 43,
—77-79, 99, 107, 180, 405n, 428ff,
476, 515ff, 562n, 564ff. (See also
Jones, A. Leroy.)
Hyslop; Mrs. J. H.: —77-79.

I

*Imperator: 23, 30, 34, —104, 105, 116,
118, 122, 123, 124, 126, 130, 134, 147.
*Ingersoll; Robert G.: 326, 336, 352-
364, 372, 375, 393, 394, 410n, 418.
Ingersoll; Mrs. Robert G.: [Mrs.
Eva A.] 393ff.
*Innis; Samuel: 485, 490n.
*Innis; "Grandmother" Arabella:
487, 488n, 490n.
*Iola: 454.
*Irene: 368ff.

J

Jackson; S. T.: 487.
Jalisco; State of: 291.
*James; "Aunt Martha": 487.
*James; "Aunt Mary": 490n.
*James; Father Joseph: 485, 490n.
*James; "Grandmother Martha":
485n, 487n, 490n.
*James; Gussie: 485.
James; H. F.: 483ff, 489n, 550.
*James; Richard: 495.
James; William: —151, 154, 494.
Japan: 233, 235, 239, 240.
*Jeanne d'Arc: 354, 361, 368ff, 399,
459n.
*Jennie P.: 28, —83, 126, 127, 128,
161-162.
*Jes: 3, 37, —45, 57.
*John; Uncle: 13, —70.
Joire; Paul: 247.
Jones; A. Leroy: 515ff.
*Jones; Caroline: 519, 528.
*Jones; Charles (brother of A. L.
J.): 517, 522ff, 531.
*Jones; Charles (uncle of A. L. J.):
522ff.
*Jones; Hezekiah: 517, 522.
Jones; Lloyd Kenyon: 316.
*Jones; Mary A.: 520ff.
*Jones; Samuel: 487, 488n, 490n.
*Josephine "le" Reine: 399.
*Judah; Bennie: 566ff.

Drew, pp. 1-188; *Psychom.*, pp. 189-314; *Slate Writing*, pp. 315-592.

K

Keeler; P. L. O. A.: Throughout, especially 318-494.
Keeler; William M.: 315ff, 582.
Kellar; Harry: 428.
Kellogg; J. L.: 574.
King; Dr. John S.: 398ff, 493ff, 581.
*King; Margaret P.: 400.
*King; Stephen: 400.
Knerr; Dr. Calvin: 576.
Krebs; Rev. Stanley: 482, 549, 552ff.

L

*Lane; Jennie: 496ff.
Lathrop; Willard: 576ff.
Leroy; W. D.: 424.
*Lewis; Alfred H.: 478.
Lewis; Sinclair: 478.
Libby Prison: 212, 289.
Lida: (See *Mrs. Drew*.)
Lillian: 27, —125.
Lily Dale: 400, 456, 478, 483, 486n, 490n, 492.
*Lincoln; Abraham: 353-362.
Lincoln; T. Warren: 572.
Los Angeles: 233, 234, 235.
Lowell: 19, —91.
Luisa —: 225-226, 233, 240; Letters and postal cards from: 234, 236-237, 239.
Lusitania: 225.
*Lyell; Henry: 566ff.

M

Maass; H. C.: 474.
Macdonald: 16, —76-79.
Macdonald; Mary Ellen: 79.
*McClellan[d]; Robert: 566ff.
McCurdy; Professor: 77n, 79n.
McKenzie; J. Hewat: 390.
Madge (or Maud): 30, —133.
*Mangan; Lucy A.: 497ff.
Mansfield; W. A.: 379ff, 445, 495ff, 502ff.
Margaret: (Doris Case) 154.
*Margaret: 6, —56.
Marion: 12, —68.
Martin: (medium) 578.
*Martin; M. B.: 370n.
Mary: 16, —76-79.
Maud (or Madge): 30, —133.
May: 27, —125.
*May: 29, —129.
Mellon: 573.
Mexico: Introduction and throughout.
Mildred: 16, —75, 76.

Monjarás; Dr. Jesus E.: 202; Experiments conducted by: 203; Certificate signed by: 234; Present at sitting: 240.

Moore; A. C.: 347.
Moore; Admiral Usborne: 387, 449.
*Moore; Alldin: 451, 455.
*Moore; Arthur W.: 338, 347, 373.
Moore; Catherine: 452, 455.
Moore; Robert: 357-378.
*Moore; Septimus P.: 454.
Morelos; José Maria: 271-272.
Morgan; Dr. W. E.: 577.
Morritt; Charles: 425.
*Moses; W. S.: 399.
*Mother of Mrs. Drew: 2-6, 14-15, 18-19, 29 (?), 37-44, 49, 54, 72, 88, 128 (?).
Mott-Knight; Mrs.: 568ff, 583.
*Mumbach; George: 362 369.
*Mumbach; Jacob: 356-378.
*Mumbach; Michael: 375.
*Myers; Frederic[k] W. H.: 399ff.

N

Nevins; William: 277.
New Hampshire: 16, —80n, 86n.
New York: 18, 42, —46n, 71n, 85, 86, 87.
Nichols; Fanny P.: 548.
Norman; A.: 578ff, 583.
Noriega; Prof. J. M., Certificate by: 289.

O

Obregon; President: 189.
Ogden; David: 359, 361, 364, 373.
*Ogilvie; Ida: 590.
*Omar: 399.
Osborn; Albert S.: 384, 412n.

P

Palestine; References to: 250.
Pagenstecher; Dr. Gustav: Throughout. (Special references follow.)
Certificates signed by: 228, 231, 232, 236; Effect of evidence upon: 190-192; His theory of distances in visions: 230, 278; Method of hypnotic passes: 309; Notes added to reports by: 207, 208, 209, 212, 214; Official connections: 192, 202; Orations of: 189, 190; Personal characteristics: 189, 191, 192, 199; Precautions by: 195, 280; Query list made from Prince's: 302-303; Risk in making public his conclusions:

Index.

191-192; Statements by: 234-235, 289-290; Understates his facts at times: 194; Was a materialist: 190.
 Patterson; Mrs. S. E.: 428, 576ff.
 *Pelham; George: 30, —113, 114n, 133, 178.
 *Perkins; J. B.: 338, 348, 356-364, 375.
 Petrovo-Solovovo; Count: 574.
 Peyton; W. C.: 391.
 Pharoah: 303, 307.
 Philip (or Phyllis): 17, —85, 86.
 Piper; Mrs. L. E.: 57n, 77n, 564, 568.
 Plato: 493.
 Pocasset: 19, —90.
 Podmore; Frank: 422, 426, 557.
 Podmore; "G.": 476.
 Pompeii: 250.
 *Post; Amy [P]: 319, 368, 375, 392, 393, 410n.
 Price; Harry: 421n.
 Prince; W. F.: Able to disprove few details stated: 194, 195; Additional study by: 1; Certificates signed by: 228, 231; Characteristics described by medium: 190; Critical methods of: 191-192, 199-200; Erroneous impressions regarding objects, and bearings on telepathic theory: 195-197; Notes added to reports by: 207; Reports of sittings by: 203-206, 208, 209-210, 214-215, 218-219, 222-223, 240-244, 254-258, 265-267, 280-283, 293-299 (Miss Aguilar's notes incorporated), 304; Schedule of queries prepared by: 301-302; "Transcendental" statements regarding: 306, 307, 310-312.
 Pruden; Mrs. Laura: 589.
 *Prudens: 119.

Q

Quintzow; Miss von: 474.

R

*Rackhober: 488ff.
 *Raines; George: 338, 341, 356-361, 410n.
 Ralph: 18, —86, 87.
 Ramon —: Test related to: 216ff, 310; Note in bottle by: 226, 235ff; Facts regarding: 236-238; Letter by: 239.
 *Rebecca; Aunt: 3, 37, —47.
 *Reed; William: 327, 341, 356-375, 490n.
 Reiche; Prof. Karl: Certificate by: 288.

Richmond; A. B.: 549.
 *Rifle; William C.: 319, 327, 356-375, 410n, 418.
 Robbins; Miss A. M.: 579.
 Robinson; W. E.: 428ff, 525, 527.
 *Ruth; Aunt: 3, 37, —47.

S

*Sarah: 5, —32.
 Savage; Rev. M. J.: 544.
 Serrano (Band); Arturo: 289ff, 292; Statement by: 291-292.
 Seybert Commission: 428, 481, 556, 576, 578.
 *Simonds; Charles: 338-343, 356-373.
 Slade; Henry: 379ff, 422, 428, 482, 533, 552ff, 579.
 Slater; John: 486.
 *Slayden; Bailey: 453.
 *Spencer; Rachel: 487, 488n.
 Springer; Bennett: 468ff, 491n.
 Stansbury; "Dr. J.": 379, 559ff.
 Starr; Professor: 572.
 Starr-Hunt: 203, 222, 223; Certificates signed by: 228, 231; Certificate by: 232; Documents in custody of: 216, 218, 224, 232, 233; Present at sittings: 216, 293.
 *Sunbeam: 29, —129-131, 136.
 *Susie: 14-15, —72.
 Suydam; H. L.: 590.
 Swedenborg: 47.
 *Sylvester (Sylvanus): 9, —62-63.
 Sylvester; R. E.: 423.

T

Taylor; Dr. L. M.: 480ff.
 Tecumseh; Monitor: 242, 243, 248-249, 252.
 Texcoco: 274.
 Thayer; Mrs. M. B.: 428, 578.
 *Thomas; Benjamin: 485n, 486, 490n.
 Thomson: (Author of *The Land and the Book*) 210.
 Tokio: 216, 231, 233.
 Truesdell; J. W.: 557.
 Tubby; Gertrude O.: —54n, 94n, 118n, 165n.

U

*"Uncle Major": 455.
 Upson; Arthur: 478.
 *Usborne; Henry: 453ff.

V

Vera Cruz: 195, 281, 285, 288, 310.
 Vesuvius: 263.

Drew, pp. 1-188; *Psychom.*, pp. 189-314; *Slate Writing*, pp. 315-592.

Violetta: 39, —125n.

Viramontes; Dr. Luis: 192, 203, 223, 234, 236, 246, 261, 263, 293, 298; Certificates by: 236; Certificates signed by: 228, 231; Present at sittings: 203, 216, 240, 254, 293; Report of sitting: 219-221.

Virginia: 213.

W

*Warner; Patsy: 487, 491.

Watkins; C. E.: 379ff, 494, 579.

*Wells; H. G.: 479.

*Westcott; Wayne: 338, 347.

*White; Patrick: 540, 545.

*Wilder; Rebecca: 496ff, 509ff.

*Willard; Frances E.: 398.

Williams; J. E.: 556ff.

Wilson; Colonel: 250.

*Winnie: 500.

Wood; Enos: 359-362.

Y

Young; Charles [T.] A.: 319, 338-346, 363, 371, 410n.

Z

Z; Sra. Maria Reyes de: Throughout. (Special references follow) Amnesia of: 202; Certificates signed by: 231; Describes as she would if actually present under conditions stated: 201; Difficulties of ascribing results to her normal knowledge: 197-198, 200-201; How hypnotized: 202; Not a Spiritualist: 193; Not swayed by suggestion: 200; Personal characteristics: 193, 198-199; Post-hypnotic narrative by: 202, 228-231; Powers accidentally discovered: 190; Predicts: 190-191, 194, 202.

